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UNIVERSITY OF ALBERTA

HELMUT KALLMANN: AN ACCOUNT OF HIS CONTRIBUTIONS TO MUSIC LIBRARIANSHIP AND SCHOLARSHIP IN CANADA

BY

DAWN L. KEER

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF LIBRARY AND INFORMATION STUDIES

FACULTY OF LIBRARY AND INFORMATION STUDIES

EDMONTON, ALBERTA

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D. Keer

9403 - 76 Street
Edmonton, Alberta, Canada
T6C 2K7

October 3, 1991

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled HELMUT KALLMANN: AN ACCOUNT OF HIS CONTRIBUTIONS TO MUSIC LIBRARIANSHIP AND SCHOLARSHIP IN CANADA submitted by DAWN LOUISE KEER in partial fulfillment of the requirements for the degree of MASTER OF LIBRARY AND INFORMATION STUDIES.

Prof. Catriona de Scossa, Library and Information Studies

Dr. Robert Brundin, Library and Information Studies

Dr. Susan Jackel, Canadian Studies

Dr. Wesley Berg, Music

September 21, 1991

For Helmut Kallmann
with gratitude and affection

ABSTRACT

Helmut Kallmann is among the foremost music historians and music librarians in Canada. He has been the pioneering force behind the collection and preservation of Canadian musical material in all its forms. His publication *A History of Music in Canada 1534-1914* (1960) is a standard reference work. His co-editorship of the *Encyclopedia of Music in Canada* (1981), as well as numerous other articles on the history of music in Canada have established his name as the leading authority in the field of Canadian music history.

Kallmann was the founding Chief of the Music Division of the National Library of Canada (1970-1987). As a music librarian, Kallmann's efforts led to the establishment of the Canadian Music Library Association in 1956 (now the Canadian Association of Music Libraries). Twice acting as chairman (1957-58, and 1967-68), he remained active nationally and internationally, serving as the Canadian delegate to the International Association of Music Libraries between 1959-1971.

Born in Berlin, 7 August 1922, Kallmann emigrated to London in 1939, to escape Nazi Germany. He was subsequently transported, along with many other expatriate Germans, to an internment camp in Canada in 1940, where he kept a personal history in his camp diary recording his experiences as camp librarian. Released to Toronto in 1943, Kallmann began his formal studies in music, graduating in 1949 from the University of Toronto with a Bachelor of Music degree. From 1950-70, Kallmann was librarian of the CBC Music Library in Toronto before moving to Ottawa to establish the new Music Division at the National Library of Canada. He retired in 1987 but is still actively supervising the second edition of the *Encyclopedia of Music in Canada.*

His many honours include an honorary LL.D. from the University of Toronto, 1971, the Canadian Music Council Medal for Outstanding Service to Music, 1977, and in 1987 he was made a Member of the Order of Canada.

This thesis embodies the first extensive account of the life and work of Helmut Kallmann. It draws largely from Kallmann's own words recorded during lengthy interviews with the author. Appended is a comprehensive bibliography of Kallmann's works.

ACKNOWLEDGEMENTS

I wish to thank Professor Catriona de Scossa for her ongoing support and encouragement of this project. Her initial understanding of my proposal to undertake this work, and her guidance and direction throughout have been most welcome.

I am grateful to all the interviewees for their candid and thoughtful contributions: John Beckwith, Maria Calderisi Bryce, Jan Cornish, Kay Ellis, Richard Johnston, Patricia Kellogg, Henry Kreisel, Keith MacMillan, Timothy Maloney, Flora Patterson, Gilles Potvin, Patricia Wardrop, and Stephen Willis. They have provided an invaluable source of material: anecdotes and opinions, reminiscences and assessments, all enlivening the account of the life and work of Helmut Kallmann. And finally, but most importantly, my sincerest appreciation to Helmut Kallmann, who has been so wonderfully generous with his time and attention to this project. Kallmann's organizational skills and his astonishingly complete personal archives have made exploring all manner of primary source materials a simple matter and a delight.

A special thank you to my husband, Doug, and my sons, Bennet and Devin, for their patience and interest during my years of research and writing.

With pleasure, I acknowledge my teacher-librarian aunt Françoise Laflamme, who originally sent me Kallmann's *A History of Music in Canada,* and indirectly started me on this exploration.

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CHAPTER ONE

INTRODUCTION

Helmut Kallmann is acknowledged as an editor, essayist, biographer, bibliographer, archivist, music historian and music librarian. He is active in the fields of research and publishing. This is so now, in his retirement, and has always been so throughout his long and extremely productive professional career. As F. D. Donnelly points out in *The National Library of Canada* (1973), Helmut Kallmann championed the need for a national music library for the use of all Canadians as early as 1953.[1] He doggedly pursued this vision to its realization. Along the way, in advance of establishing the Music Division of the National Library of Canada (1970), he joined with like-minded individuals to co-found the Canadian Association of Music Libraries (1956).

Although many of the contributions of Helmut Kallmann are readily recognizable and have been documented, the life of this Canadian librarian/historian has not been recorded anywhere apart from brief biographical entries in a number of sources; for example: *Baker's Biographical Dictionary* (New York: Schirmer Books, 6th ed., 1978: 852; 7th ed., 1984: 1152), *The Canadian Encyclopedia* (2nd ed. Vol. 2. Edmonton: Hurtig, 1988: 1125), *Dictionary of Library and Information Professionals* (Vol. 1. Listings. Woodbridge, CT: Research Publication, 1988: 623), *Encyclopedia of Music in Canada* (Toronto: U of Toronto P, 1981: 488), *International Who's Who in Music and Musician's Directory* (Cambridge, Eng.: Melrose, 1988: 470; 1985: 458; 1980: 372).

Most often the biographical entries read the same, that is, as lists of Kallmann's accomplishments, as often found when gleaned from a standard form sent to the biographee to be filled out by same. Just how much one can find out is limited possibly to what Kallmann wants to tell about himself.

Helmut Kallmann eventually became a Canadian citizen in 1946, and subsequently a major contributor to Canadian culture, after arriving initially as a refugee in 1940. Forced to flee from his native Berlin as a young boy, along with other youngsters of Jewish descent, Kallmann was sent first to England. The British, unable to harbour Germans after the threat of German bombing,

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[1]F. Dolores Donnelly, The National Library of Canada (Ottawa: Canadian Library Association, 1973) 129.

sent the refugees on to internment camps in Canada and elsewhere. Kallmann remained interned in Canada from 1940 to 1943, first considered as a prisoner of war, and later as a 'friendly alien.'

It appears that the circumstances of his personal life have combined to create a person who is not only a scholar in his own right, but who has also been instrumental in furthering the scholarship of others. Certainly, his pioneering work in the field of Canadian music history, the *Catalogue of Canadian Composers* (1952) and *A History of Music in Canada 1534-1914* (1960), has enabled scholars to pursue a field of study which barely existed before Kallmann's efforts to collect and consolidate this body of knowledge. His encyclopedic knowledge was put to use as he co-edited the first comprehensive encyclopedia of music in Canada.

Although very brief biographical sketches of Kallmann appear in a variety of sources, no single extensive account exists which chronicles the life, life's work and major contributions of this important Canadian figure. It is the intention of this paper to present some of the facts of Helmut Kallmann's life and his contributions to the field of music librarianship and scholarship. In so doing, it is hoped that his life-long, remarkably unselfish dedication to music research and librarianship will be illuminated.

The Literature Search

My search for Helmut Kallmann began with a knowledge of his major publication *A History of Music in Canada 1534-1914* (U of Toronto P, 1960, 1987), and his involvement as co-editor of the *Encyclopedia of Music in Canada* (U of Toronto P, 1981) and music contributor to *The Canadian Encyclopedia* (Hurtig, 1988). I had read the biographical entry under Kallmann in *The Canadian Encyclopedia,* and armed with only this concise picture of his life and career, I went off to find out all I possibly could about Helmut Kallmann.

I was to find that obtaining the latest information on a still-living personage was going to involve much more than looking only at print materials. Making personal contact with those people who had worked with and/or known Kallmann over the years seemed to be an essential component in the search for the best-rounded view of this man. But first came the literature search.

The University of Alberta Library Systems' online catalogue listed only one item under the term Kallmann in the subject file (1990), namely *Musical*

Canada: Words and Music Honouring Helmut Kallmann (1988). This *Festschrift* is a valuable source for all materials written by Kallmann as it contains a bibliography of his works up to 1987. It was compiled by Kallmann himself, as I was later to learn in an interview with him (July 1990) and then edited for publication by Maria Calderisi Bryce, Head of the Printed Collection, Music Division of the National Library of Canada. Considering the source of this bibliography, I assumed it would be complete and reliable, so I used it as the basis for my search for everything written by Kallmann. The appended bibliography (see Appendix) expands and updates this original list to include Kallmann's reviews for *The Varsity* (University of Toronto) written during his student years, as well as a variety of other items. Subsequent to the collection of Kallmann's publications (some from the U. of A. and others through interlibrary loan) I read and abstracted each item taking note of the historical significance of each publication. Also, changing areas of interest and the changes in writing style that became apparent over the years (1940s to 1990s), were noted.

Indexes and Abstracting Services

A search through all appropriate indexes for information about Kallmann uncovered numerous dead ends and discrepancies. For example, Kallmann has been published often in *National Library News* and in *Feliciter,* but neither of these periodicals is indexed in *Library Literature.* This meant it was necessary to scan all issues for useful information. The *Music Index* from 1949 to 1984 (the most recent edition in the U. of A. Library) seemed to be the most appropriate subject specific index to use. However, investigation led to only one article by Kallmann. *Ulrich's International Periodicals Directory 1988-89* listed the periodical *Canadian Composer* as being indexed in the *Music Index,* yet no articles from *Canadian Composer* were cited here. (Perhaps the *Music Index* does not have a policy of indexing Canadian material as thoroughly as American.) Also, *Ulrich's* does not indicate that *Music Scene* is indexed in the *Music Index,* although it is. Both of these journals have published Kallmann's work and it would have been useful to be able to find the work indexed properly, that is, both the articles in the *Music Index,* and the journals in *Ulrich's.*

Other problems arose when using *Ulrich's* as a guide to finding where journals are indexed.

At first perusal, the *RILM (International Répertoire de Littérature Musicale)* index appeared very useful. I retrieved a large number of citations, mostly by Kallmann, but also reviews of Kallmann's work. Unfortunately, as I worked my way through the years it became apparent that this abstracting service is terribly slow. The 1976 cumulation states that the abstracts are issued four times per year, but the table of contents for the January-April 1980 issue indicates that it was published 15 March 1985 - a gap of five years! (I am not sure why this is so, as this service purports to be a computerized bibliography.) Also, in the editorial preface, it is indicated that all significant literature on music is indexed. I was left wondering just how they define "significant" and then who decides what to index after I encountered problems between *Ulrich's* and *RILM*. The discrepancies this time only became apparent through a rather circuitous route.

While browsing the shelves for the latest editions of music journals to see if I could find any recent Kallmann articles, I happened across some journals I thought would be useful to search through more thoroughly. One example, *Musicanada,* needed careful searching. DOBIS (the U. of A.'s online catalogue) did not indicate where this journal is indexed (I knew it was indexed in the *Canadian Periodical Index,* but where else?). DOBIS listed *Musicanada* as superseding *Canadian Music Centre Newsletter,* but there were no further references to the *C.M.C.N.* anywhere in DOBIS that I could find. *Ulrich's International Periodicals Directory 1989* (27ed.) lists *Musicanada* as formerly the *Canada Music Book.* However, *Ulrich's* doesn't tell where the *Canada Music Book* is indexed. It told me that *Musicanada* was indexed in *RILM,* but although I searched all copies of the *RILM* index, I never did find one citation for any article published in *Musicanada.*

It was then that I discovered another flaw in *RILM* as it appears in the Humanities and Social Sciences Library at the U. of A. Only in the 1978 and 1979 indexes did I find a list of the journals which *RILM* indexes. (In these lists, *Musicanada* does not appear.) All other tables of contents in the other editions which are on the shelf, list page numbers for journals listed, but these pages are not actually present in the bound copies. I was not able to find any other way to determine what *RILM* indexes. In any event, it was obvious that *RILM* could not possibly offer the latest information on an individual who is actively writing and publishing.

Conclusions

It became apparent that although there is some overlap in the coverage of journals in the indexes, in general, there is very little consistent coverage. The pursuit of information about a person still living necessitates up-to-date materials, but the indexes do not index all articles, nor all appropriate journals, and their service is generally too slow. Therefore, it was necessary to browse all of the latest editions of the most likely journals to find anything on or by Kallmann. It was especially necessary to look through all sources since it appeared that no one had written a full biography of Kallmann. Initially, the ground work needed to be done in the library stacks. However, the library is not the primary source of information, nor is a well-planned scientific approach always what brings the most interesting leads.

Serendipity

Early on in my search for information about Kallmann, I was fortunate to hear an interview on CBC radio between Peter Gzowski and Ted Jones (5 Jan. 1989, in the second hour of *Morningside*). Jones is the author of *Both Sides of the Wire* (1988), a book which documents life in the New Brunswick internment camps during the Second World War. Helmut Kallmann was one of the German refugees who spent three years of his life in Canadian internment camps. Excerpts of his diary (written in German, then later translated to English) are included in this book, revealing a picture of his early life not otherwise published in any other source.

In the the winter of 1989, the arrival of two guest lecturers to the University of Alberta presented the opportunity to conduct interviews with people who had had contact with Helmut Kallmann in their professional and personal lives. The interviewees not only offered some subjective comments about Kallmann, but also the names of other likely people to contact.

The first encounter was with Canadian composer R. Murray Schafer on 13 February 1989, in the Department of Music, University of Alberta. Prior to his special lecture in the Fine Arts Building, I interviewed Schafer and discovered that he had first met Kallmann at the Doon School of Fine Arts, outside of Kitchener, Ontario, in the early fifties. At that time, both were young men in pursuit of studies in drawing and painting. No other source (print) had revealed this fact about Kallmann's past.

Other glimpses of Kallmann also came to light as Schafer talked about his work on the Ten Centuries Concert Series in Toronto in the sixties and how Kallmann had obtained valuable early Canadian music for him so that it could be performed. Schafer suggested that speaking to John Beckwith would be valuable as Beckwith and Kallmann knew each other well and collaborated on many projects.

The Faculty of Library and Information Studies 1989 Distinguished Visitor was Dr. Francess Halpenny. From the preface of *A History of Music in Canada 1534-1914,* I had previously read that Dr. Halpenny had edited this work. As a part of her work at the University of Toronto Press she had come into contact with Kallmann when he had his work published there, both before and after Halpenny was the editor. Kallmann also contributed to the *Dictionary of Canadian Biography,* for which Halpenny was principally responsible. On 9 March 1989, she spoke to me about this professional connection with Kallmann, and also her perception of Kallmann personally: that he is a soft-spoken man, exceptionally hard-working and dedicated.

Behind the National Image

Correspondence with The National Archives and the CBC Archives was necessary to obtain a dub of the 13-part documentary series *Music in Canada* (CBC Radio, 1965) written in collaboration with Kallmann and based on his publication *A History of Music in Canada 1534-1914* (1960). One episode is actually narrated by Kallmann himself, a studious voice with its German overtones.

While reading the scholarly materials Kallmann has written I had tried to conjure an image of the author. An essay about music librarianship surfaced and offered a possible insight into Kallmann's character. "Music Librarianship" in *Careers in Music* (1986) is a wonderfully informative piece written in an almost conversational tone. It made me wonder how much of Kallmann's own story is being told here. When he writes about what qualities a person should possess in order to be a librarian, is he describing himself?

These were some of my first glimpses of the person behind the national image, and were extremely valuable in the early stages of search and research. However, to get to the very root of the question "Who is Helmut Kallmann?" seemed very much to be a matter of talking to Kallmann himself.

Correspondence

In March 1990, I made my first contact with Helmut Kallmann in a personal letter to him proposing my intention of documenting his life and life's work. This was positively received, and an agenda was tentatively scheduled for a series of interviews to take place in Kallmann's home in Nepean, outside of Ottawa, Ontario, during the summer of 1990.

Kallmann was extremely helpful in the planning stages. He scrutinized my list of proposed interviewees, further recommending other key people to interview, based upon their long-term professional and/or personal relationships. He provided me with a brief cover letter expressing his awareness and approval of my research which I could enclose in each of my interview requests. Each prospective interviewee was addressed first in writing and later by telephone to confirm time and date of interview. Not all letters were responded to and not all prospective interviewees were available within the time I had allotted for completing the interviews. Also, the number of possible subjects was great considering the length and interdisciplinary nature of Kallmann's career. Names had to be short-listed in an effort to contain the project within a manageable time period.

Through several months of correspondence and telephone calls I contacted and received permission to interview a number of Kallmann's colleagues in Calgary, Edmonton,Toronto, Ottawa, and Montreal.

Interviews

To prepare for the interviews, I researched the background of each interviewee, taking note of his/her connections with Kallmann. This time consuming task frequently uncovered some previously unknown facts that related to Kallmann, either directly or indirectly. A list of questions and points to pursue with each interviewee was devised to give structure and direction to the interview.

The following lists the date of each interview and a note of explanation regarding the relationship between Kallmann and the contributor. Quotations have been taken directly from each interviewee on the date given.

19 May 1990

Dr. Richard Johnston, Calgary. Canadian composer, Professor emeritus, former Dean of Fine Arts, University of Calgary. Between 1947 and 1949, Johnston was Kallmann's professor of theory and composition at the University of Toronto in the first program leading to a Bachelor of Music in School Music. Later during the fifties, Johnston was often in contact with Kallmann at the CBC (Toronto) when he was in need of music and materials for programming he undertook for CBC Radio. Johnston is on the Board of Directors of the Canadian Musical Heritage Society of which Kallmann is the chairman. Johnston composed "Homage for Helmut," a piano composition, to be included in the *Festschrift, Musical Canada: Words and Music Honouring Helmut Kallmann* (1988). About this composition, Johnston explained: "I didn't write for his hand, I wrote for his mind. I wrote a piece that I like, because I like Helmut and I wanted to do something for Helmut. And so, this is for Helmut, not necessarily for Helmut the pianist, but Helmut the person."

29 May 1990

Dr. Henry Kreisel, Edmonton. Canadian author, university professor and administrator, Professor emeritus, University of Alberta. Kreisel and Kallmann shared a common introduction to Canadian society and each, in a pioneering sense, has made a major contribution to Canadian culture. In 1940, as young teenagers who fled the Nazi regime, Kreisel and Kallmann boarded the Polish ship, the *Sobieski,* in England and sailed to an unknown fate in Canada. Illuminating the history of that time, author Ted Jones, in *Both Sides of the Wire: The Fredericton Internment Camp, Volume One* (1988) has incorporated numerous tracts from the diaries of Kallmann and Kreisel which they kept during their internment in New Brunswick. Kreisel discussed camp life:

> Helmut was in [hut] nine, I would have been about two huts over, but I did know him because he was my age.... There were very few people younger than we were because they only interned people who were 16 and over.... Certainly I remember talking to him from time to time.... So we've known each other, obviously, and whenever we see each other, we pick up where we left off years earlier.

12 July 1990

Dr. Stephen Willis, Ottawa. Music archivist, musicologist, Head of the Manuscript Collection, Music Division of the National Library of Canada. Willis assumed responsibility for the manuscript collection in 1975 and worked with Kallmann from that time until Kallmann's retirement in 1987. He related some memories of life at the National Library with Kallmann:

> Certainly Dr. Kallmann's door was always open. You always felt that you could go in and talk to him and discuss whatever problems there were. Of course, his greatest resource is his knowledge and especially for myself, for working with the music archives, if I was trying to figure out who might have so and so's papers, Dr. Kallmann invariably would have a pointer, some tidbit of information from ten years ago ... and well, 'If you get in touch with so and so, then they'll be able to tell you'.... So, that was always very helpful for us.... It's that encyclopedic knowledge.... I have a sneaking suspicion that the *Encyclopedia [of Music in Canada]* is in his head.

16 July 1990

Mrs. Patricia Wardrop, Toronto. M.L.S., University of Toronto; senior research associate, *Encyclopedia of Music in Canada.* Wardrop worked closely with Kallmann on the first edition of *EMC.* Among many other tasks, she was responsible for the preparation of the index. She continues her responsibilities as the second edition is nearing completion. Wardrop commented:

> I've always loved working with Helmut. I mean, I think we get along very well because I have great respect for him.... And I think the reason that we got along well is that my skills complemented his, and he could direct me.... It's been a really happy relationship over the years.

17 July 1990

Mr. Jan Cornish, Toronto. Librarian, CBC Toronto Music Library. Cornish manages the collection that was largely built during Kallmann's supervision during the fifties and sixties, first housed in the Radio Building on Jarvis Street, and later moved to the warehouse structure on Sumach Street. A projected relocation in 1992 will amalgamate the music and record libraries in a newly built facility, certainly putting an end to an era that flourished during Kallmann's time. Acting as a tour guide, Cornish ushered me through the stacks and collections acquainting me with the significance of what is housed in this manuscript library, also discussing service and acquisition policy.

> Helmut collected Canadian music and books on Canadian music when he was here. Quite often you'll go to the file to look for a piece of music, and it'll say, "see Canadiana collection" and there is no Canadiana collection anymore. Helmut, I believe, took a large part of that material with him to the National Library ... but the cards are still spooking our catalogue and there are ghosts in there.

Mrs. Kay Ellis, Toronto. Librarian, CBC Toronto Record Library. Although Ellis was on staff with Kallmann for only three months while he was preparing to leave for the National Library, she reminisced about the operations of the CBC Library during those years.

> There was Ann Coy, Gerry Nordheimer, Helmut and myself, at the time.... We used to have a piano technician on staff.... There were rehearsal studios all along on this floor and at one point it used to be so busy you could hardly hear yourself think in here. We'd have orchestras in here and singers rehearsing and it was really a going concern in this building.

This tour helped to create some living images of the CBC Library as it was during the Kallmann years.

Mrs. Patricia Kellogg, Toronto. Supervisor of Network Program Services for CBC Radio. Formerly, Kellogg was the supervisor of the Program Archives and Music Library beginning in 1977. She was the first M.L.S. to take that position. During her tenure, she cooperated with Kallmann, among other things, in the transfer to the National Library of certain commissioned works not likely to be performed again. Kellogg's work with the Canadian Association of Music Libraries brought her into contact with Kallmann as she related:

> ... it's always been a very close relationship in terms of that kind of thing. He's always very willing to help you out with whatever he can and his ideas are usually very fruitful when followed up. So we always had good activities and good participation from him. Even though ... when he became chief of the National Library's music section he didn't have a lot of time to be spending with CAML activities ... but he would put his stamp of approval on this and that to get you somebody who really should be talking to the group or taking care of certain things like that....

18 July 1990

Dr. John Beckwith, Toronto. Canadian composer, university professor, writer, former Dean of the Faculty of Music, University of Toronto, and Director of the Institute for Canadian Music. Beckwith's first contact with

Kallmann was at the University of Toronto in the forties during their student years: Beckwith, editor of the student newpaper *Variety,* and Kallmann, music reviewer. Since that time they have collaborated on everything from the Ten Centuries Concert Series in the sixties, the *Encyclopedia of Music in Canada,* and the Canadian Musical Heritage Society, to name but a few, and continue to maintain a close personal and professional relationship today. Beckwith reminisced:

> ... in my undergraduate work and in my Master's program which was in composition, I didn't, I would say, have a great deal of bibliographic training or research training. A little bit of my Master's I did some historical courses ... with musicology people who were very good and I got my feet wet a little in bibliography. But that wasn't really part of my training. However, I realized that I wanted to contribute in some of the areas that people were asking me to contribute, that I really needed to know how to find sources and how to deal with them. I think Kallmann helped me more than anybody. He taught me about what sources can be trusted and where to go to find material. I learned a lot from working with him.

19 July 1990

Mr. Keith MacMillan, Toronto. Music administrator, music producer, former Chairman of the Department of Music , University of Ottawa, and Executive Secretary of the Canadian Music Centre. Over forty years of collaboration with Kallmann on every kind of musical endeavour began in 1952 at the CBC in Toronto. MacMillan recalled his days as a CBC music producer:

> ... It was there that I first met Helmut Kallmann. He was the music librarian ... and so therefore, since most of my broadcasts were in and of music, I had a lot to do with him and got to know, not only him, but also some of his work....
>
> If you traced the documentation of the story of music in Canada and Canadian music especially, two figures that will occupy a large amount of that field at some seminal point will be John Beckwith and Helmut Kallmann. Which in a way is a little detrimental to their own reputations because since they have done so much of the writing and the research and documentation, they don't include themselves as much as they include other people. Therefore those two tend to be underdocumented in the overall story.

24 July 1990

Miss Flora Patterson, Ottawa. Director of the Public Services Branch, National Library of Canada. Appointed to this position in 1973 and responsible

for reference services, Patterson routinely met with Kallmann over the span of his career until his retirement in 1987. As Kallmann's supervisor, Patterson remembers the excitement of the development of the first Music Division of the National Library:

> ... from my point of view, and because I have a personal interest in music, I've always had a very special and warm feeling for the Music Division and been very proud of the staff who work there.
>
> ... Dr. Kallmann set a very fine standard, a very high standard, but also as a very warm human being and an interesting human being, he was a delight to work with.

25 July 1990

Dr. Timothy Maloney, Ottawa. Performer (clarinet), musicologist, university professor, Chief of the Music Division of the National Library of Canada. As the second chief of the Music Division, Maloney has inherited the collection and the staff from the Kallmann era. Maloney talked about undertaking the challenge of supervising Canada's national music collection and discussed the directions in which he would like to move:

> I now, probably have my finger on most things, but a lot had happened in the seventeen years that Helmut was here. It was certainly a much more diverse set of undertakings than I could have guessed.
>
> ... certainly for Canadian music, only the surface has been scratched and thanks to Helmut, at least, directions have been found and documents have begun to be saved....

2 August 1990

M. Gilles Potvin, Montreal. Author, producer, broadcaster, music consultant, co-editor of the *Encyclopedia of Music in Canada.* Initially, involvement in the Canadian Music Council brought Potvin and Kallmann together. This professional relationship took on a permanent on-going status when, in the early seventies, the *EMC* editorial triumvirate of Winters (Kenneth), Potvin and Kallmann was established. Work on the second edition of the encyclopedia continues with Kallmann and Potvin sharing editorial responsibility. Potvin commented:

> ... our paths in many ways have crossed along the way. Of course he is a personal friend, besides.... I don't think we ever disagreed on anything.... I have the highest consideration for him....

9 July 1991

Mrs. Maria Calderisi Bryce, Ottawa. (Interview by telephone.) Head of the Printed Collection, Music Division of the National Library of Canada, past president of the International Association of Music Libraries (1986). Calderisi Bryce joined the Music Division in 1973 with the, then, unique dual qualifications of a degree in music and a library science specialization in music librarianship. She worked closely with Kallmann at the National Library for fourteen years, until his retirement. During the interview, Calderisi Bryce recalled their working relationship:

> We had a very friendly, close working relationship. He knew that I cared a lot about the Music Division and that in spite of my, maybe not being the acolyte that he might have hoped to have, that I did respect his judgement and his knowledge. So, it was a very give and take sort of a working relationship with him ... sitting outside of his office day in and day out, with being almost at first call whenever he had anything to discuss or a problem or something like that.
>
> I like to think he depended a lot on me for my opinion and advice and so on, and I definitely depended a lot on him for his knowledge.

The Kallmann Interviews

All personal interviews with Helmut Kallmann took place on the following dates: 9, 10, 11, 13, 14, 23, 24, 25 July 1990. Interviews were conducted at a number of locations in Ottawa and in Kallmann's home in Nepean, outside of Ottawa. Dr. Kallmann was extremely generous with his time, allowing for some interviews to last anywhere from four to eight hours. Breaks for refreshments and/or meals were necessary during these marathon sessions.

Interviewing Helmut Kallmann
11 July 1990

Our initial meeting was at the National Library of Canada, 9 July 1990. Kallmann gave me a thorough tour of the library, the archival collections, the work spaces he occupied during his term as Chief of the Music Division, and the areas that are presently occupied. He made introductions to the staff of the Music Division and allowed me the opportunity to question people about their work. I was able to appreciate how a typical day in the life of the first Chief of the Music Division might have transpired. Subsequent meetings included tours through Kallmann's personal library and archives and a viewing and explanation of his research files. I was honoured with the opportunity to read Kallmann's piano compositions, some written when he was a child, some later pieces being examples of his student work. Upon request, Kallmann even performed his compositions for me. Written in the classical style, they seemed to echo back to the early years of Kallmann's life.

[All of the following chapters covering Kallmann's early life in Berlin, relocation to England and internment in Canada, his education and life's work in Canada are largely based upon materials derived directly from Helmut Kallmann during the interviews held in July 1990. Although publicly known details of his life and work have been meticulously collected from a variety of secondary sources, it is from the personal interview with Kallmann that the first-hand facts have been gathered. I say interview, instead of the plural, because I think of our many meetings as one long conversation. Unless otherwise indicated, quotations in the chapters to follow will be the words of Helmut Kallmann, July 1990. Kallmann's own recollections are supplemented with material from the entries in his father's (Arthur Kallmann) "children's diary," as well as from the materials and letters in his private papers. These, and all other materials taken from secondary sources are properly acknowledged. Quotations from other interviewees are referenced.]

CHAPTER TWO

EARLY LIFE: GERMANY TO CANADA

As a refugee from Nazi Germany when only a boy, Helmut Kallmann eventually found his way to Canada. During internment in Great Britain and then in the camps of New Brunswick and Quebec, and finally when released to freedom and eventually, student life in Toronto in the 1940s, Kallmann sought to read and write and explore the history of music. In his new found home, Canada, he discovered his curiosity about Canadian music history could not be satisfied easily. No one had written authoritatively and definitively about Canadian music history, or so it seemed to Kallmann. Numerous trips to libraries and exhaustive research showed an abundance of materials which only needed collecting, assimilating and presenting. Slowly and methodically, Kallmann began what has become a lifetime commitment. In his own words:

> Well, I think the best thing Canada offers to anybody who comes from Europe is that wide open field for pioneer work. There's always something that the European will find that they haven't done yet in Canada. Certainly music history was one of those fields.
>
> And I was just lucky, I mean I've been extremely lucky in having a career that just started at the bottom and went up in a gradual but straight line. I haven't had any reverses. And I've had the luck of having the sort of key positions in this particular field. First in the CBC, I was in the nerve centre of music broadcasting for the whole country, at least the live music broadcasting. Although in Montreal - well we worked very closely - so Toronto and Montreal were the two centres.
>
> Then at the National Library, I again was in a central position of being able to set up this documentation centre and collection of the musical memory of the country. But in addition, I was invited to work on the *Encyclopedia [of Music in Canada.]* Then when the Musical Heritage Society came about in '82, again, I was right there. So I've been extremely fortunate in being able to do all this pioneer work.

Within the purview of Canadian music history and music librarianship, Kallmann's name is both known and respected. Helmut Kallmann has been linked to numerous pioneering endeavours in both fields. However, Kallmann did not miraculously appear on the Canadian cultural stage as a native son. In fact, he brought with him a heritage and formative education from another time and place. To appreciate more fully the life and work of Helmut Kallmann in Canada, a retrospective view into his past would be valuable. This chapter

attempts to acquaint the reader with a story which has never before been told in print.

Family Background

"The generation of my grandfathers lived in the period of expansion where everybody did well after Germany had become one unified country, for the first time in history, in around 1870," Helmut Kallmann recalls. Arthur's (Helmut's father) family had been comfortably affluent during his childhood. Arthur's father had had a grain silo and bought grain from farmers in advance of the harvest. By giving credit to the local farmers and then selling their grain after the harvest, he acted as a local banker. Later, in 1889, the family moved to Berlin. Helmut's maternal grandparents had operated a knitting mill, employing perhaps fifty people. This afforded them a comfortable lifestyle in Berlin.

Helmut Kallmann's upbringing was largely influenced by the fact that his parents were educated professional middle-class people. Fanny Paradies (his mother) was a professional social worker, and Arthur Kallmann, a lawyer. Arthur had musical training, studying the piano first with his mother, then continuing with a private teacher . In school he studied Latin and Greek, then later, French and English. He earned his doctorate in law in 1896 before the age of twenty-three. As Kallmann explains:

> ... in Germany you didn't have a bachelor and you didn't have a master ... not in those days. You went to university for three years ... but when you started university you already had a pretty good all-round education in German literature, the great plays, Shakespeare, because it was part of your upbringing to go to theatre and concerts and so on, so three years university....

after which he then articled with a lawyer before beginning a practice of his own. "[Arthur Kallmann] was a retiring, scholarly type. He was not a ... go-getter and ... he had friends. He probably had had lady friends, but he lived with his parents and ... two of his four sisters. Two others were married, and then as time went on he had to look after his parents...."

Arthur's father died in 1917 and his mother shortly after in 1919, leaving him alone at 46 with the youngest sister, a professional social worker. Kallmann recalls the story of his parents meeting:

> The way I know the story, is that she [the younger sister] said: 'Now listen, you've got to get married. It's time. You're in your forties, you need someone to look after you.' She knew somebody, one of the

social workers. She said, 'There's a young lady and I'll introduce you'... and this is how they were introduced. They met and married in 1919.

On the 7th of August, 1922, they welcomed the birth of their son, Helmut, a brother for 16-month-old Eva.[2] Much of Eva's and Helmut's childhood activities were recorded in Arthur's "children's diary." Arthur married relatively late in life. For many years, he had not expected to have children but when at the age of 47 he became a father, he took his parenting role very seriously and so he started his diary.

Helmut and Eva Kallmann
16 Dec. 1925

> It was a fantastic idea and I think he had certain things in mind. Not only was he by instinct, just the way I am, a documentalist, somebody who wants to document everything, and collect information and so on, but ... he also wanted to give us something that if 50 years from now we came back to the same place where we spent our summer holidays, we can say, we stayed at this house and the name of the landlord was such and such, or we met people from certain German cities and we happened to get back to that city, we could call them up and say, you know 20 years ago we were in the city, that kind of thing.[3]

This diary and some of Helmut's school drawings were left in the safekeeping of Arthur Kallmann's office secretary, luckily surviving World War Two, and now in Kallmann's possession.

Life in Berlin

Eva and Helmut were raised in a comfortable household, Fanny and the maid taking charge of all domestic matters. Without the convenience of a refrigerator or an automobile, the shopping had to be done on a daily basis, taking a bag or basket to collect one half pound of butter, two pints of milk, and

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[2]Eva Kallmann was born 20 March 1921.

[3]Helmut Kallmann believes part of his father's motivation for keeping the "children's diary" came from his awareness of Sigmund Freud: "He would have known enough about Freud to realize how important forgotten childhood events can be later on in life."

whatever one could carry. To maintain a household in Berlin, it was usual to employ a maid, not just in the upper-class homes, but also in middle and lower-middle class homes. Depending on the number of children, there might also have been a cook and a nanny in some homes.

The Kallmann Family, 22 Aug. 1936
l. to r.: Helmut, Fanny, Arthur, Eva

In the case of the Kallmanns, Johanna was responsible for helping Mrs. Kallmann with the shopping, the cooking and the general cleaning. In the evenings, when Arthur and Fanny went to a concert or the theatre, Johanna would look after the children. She had a room of her own from the time she first came at the age of 21 in 1926, until she left in 1932 when there was little money to maintain her. Johanna was a real part of the family:

> My mother ... was on equal terms, not this usual looking down and ordering her. As a matter of fact, they were more like friends. She was loyal and faithful and honest. She's still [in Berlin.] She's still my contact. She doesn't write very much, I mean her spelling is like someone who had very little ... schooling ... but she's an intelligent person.

Coal, baked goods, and milk were some of the items routinely delivered either in horse-drawn vans or on bicycles or tricycles. There was a tremendous amount of traffic in Berlin, but only the very rich would have owned an automobile, and probably also have been chauffeured.

"Houses," apartments by North American standards, often surrounded a public square. Here, the children would be taken to play and run about, as families did not have private gardens and backyards.

With business and schooling being conducted six days a week, families would find time to spend together on Sundays:

> On Sunday ... almost all the city went out to the forests and the lakes of which Berlin had, still has, a great number, about 100 lakes, ponds, and forests. And so you would pack your pork cutlets and bread and apples and so on and take a knapsack, and then you walked. And you really walked. I mean it wasn't just one mile and then you sat down. Your goal, from when you left the streetcar or the subway, was ... I suppose, three to four miles each way and then back again ... so, a six to eight mile walk....

Formative Years

Helmut Kallmann began his public schooling in April 1928,[4] slightly before the usual six years of age, making him one of the smaller and younger boys in his class: "I was a child that always had his own games, his own friends because I didn't want to belong to the gang." Without an inclination to pursue the rough-and-tumble games of other children, Kallmann had the time and possessed the kind of mind to absorb all manner of information. "When I was seven I knew all, I guess at that time, about 80 street car lines, 40 bus lines and 100 subway stations, railway stations [in Berlin], and so on, from memory." Kallmann reflects upon his interest in map making and map reading: "All these years in public school I spent as much time over maps as I did [over] music, maybe more, reading maps, drawing maps. Now why, I don't know ... maps have a certain aesthetic appeal, the different colours...."

Physical games were interesting only in that they provided an opportunity for stretching and activity:

> I was non-competitive and I don't know whether it was because I was one of the weaker ones always. For instance, if I played ping pong with somebody, we would do a little bit to warm up, and then they would say, 'Let's start counting' and I would say, 'Well, what are the rules?' Well, you know, you try to make it difficult for the other and then you win. I don't see the point. When I play ping pong, I enjoy seeing the little white ball dance back and forth as many times as it's possible. It's an aesthetic pleasure to see the thing, you know, just

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[4]Arthur Kallmann, "Children's Diary," June 1928, translation from German to English by Helmut Kallmann.

land on the edge but it goes on. I didn't want to count! I don't want to win! I don't want you to lose ... what's the point?

Mathematics and the study of languages required written work and examinations. However, most other subjects, history, geography, physics, biology, and chemistry, were tested orally where students stood to deliver their lessons. For Helmut, this presented an obstacle:

> I think it was very bad for somebody like me who was a bit shy to talk. Somebody who could talk fluently, even if it was nonsense, got a good mark, because he didn't hesitate, he just rolled it off. Somebody like me ... well, I spoke slowly ... so it depended very much on the impression you gave, not what you really knew.
>
> My great subject, other than drawing and music, was geography. I knew where every little German city, or [in] other countries, [what] the capital of Bolivia, or whatever, was. I could find it on the map right away. Nobody knew because my turn might be to talk about industrial production in South Asia or something and that didn't interest me terribly much.

Early 1937, Class O III G at Hohenzollern-Gymnasium, Berlin
(equivalent of Ontario grade IX)
Helmut in centre front of picture with light shirt and glasses

A 17 year old music student[5], aspiring to be a conductor and composer, joined Helmut's high school class and set a lasting example:

> One day he came to us and he told my father and me that he was just going through all the Beethoven piano sonatas one after the other with his teacher. Not that he could play them all, but he knew them,

[5]Siegfried Landau, later a conductor in New York City.

> enough about them.... I think in a way that was a sort of model to me ... of what a music student would be.

From a very early age, Helmut took a keen interest in the music he heard in his home. Arthur Kallmann documented Helmut's musical progress in his "children's diary," for example, at the age of four:

> 27 February 1927 - H. comes to me at the piano and, as he did recently, tries to follow the notes I play, standing now on my right, now on the left, paying attention to fast or loud or soft passages; then he plays himself and asks that the book stay open on the piano until next Sunday when we'll continue.[6]

When Eva began her piano lessons, Helmut demanded to begin as well. He was seven years old. Helmut's study of the piano was supervised by his father who tutored him in a gentle manner, never forcing him to practice, having him progress as he was ready. Kallmann remembers: "What my father did teach me was values.... I learned that the purpose of playing the piano was to get to know these wonderful, great compositions, ... the melodies, harmonies, and so on and it wasn't to win an award in a competition or to get so many marks." With music stacked to the left and right of the piano, Helmut explored everything he could put his hand to, including vocal scores, operas, and string quartets: "... taking up music and reading books was not ... just entertainment or a hobby. It was really a commitment. It was education."

Out of Kallmann's social background and home environment, and also largely influenced by his father's own appreciation for the timeless classics and masterpieces, and "... a certain immunity against the fashionable things," Helmut's personal philosophies began to take shape. From the universal question 'What is life all about?' Kallmann answers:

> In your profession you have to really know everything and you have to be good at it.... You have to know your profession, you can't just dabble in it. You have to be good. You have to ... strive for excellence. Number two, you have to be a social person. You have to do some good things for your neighbours and your friends and the poor and society at large.
>
> But from then on, what life is all about, after you've done your duties? There are great works of art and there is great scenery. There is great nature. There are marvellous paintings, Rembrandt and Raphael and Michelangelo and Cézanne. There is marvellous music, Mozart, Beethoven, Bach, Handel, Schubert, Brahms, Wagner, whatever. There are great plays by Goethe, by Shakespeare and great novels ...

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[6]Arthur Kallmann, "Children's Diary," 27 Feb. 1927.

> those are the things, the best things you can do with your life ... to know these. And it takes a bit of an effort sometimes, but to know them, and then to travel.

A Jewish Heritage

The liberal, professional, middle-class into which Kallmann had been born, had become impoverished through the First World War. Helmut's grandparents had lost most of their money because of investments in War Bonds. By the end of the war, very few people had money and Germany had become a poor country. Economically stringent times, with a depression following inflation, meant constant financial worries. During his childhood, Kallmann felt this as a "constant drone, a constant pedal-point... even if you were a lawyer," as his father was.

Within this declining middle-class existed a Jewish sector.

> I suppose there really was no difference between the Jewish middle-class and the other, in the whole fabric of German society. But the Jews had for 200 years or so, really tried to become indistinguishable from the rest of the Germans. In the eighteenth century they were still distinguishable because they couldn't enter this profession, that profession. Later on, gradually it became easier, but by and large the Jews were still restricted to trade and commerce and the liberal professions: law, medicine, teaching religion.... Very few owned land.

Helmut's roots were Jewish, but although he knew a few Jewish expressions, he knew no Jewish folklore, no Jewish folksongs. He considers his ethnic background as "95% German," and even though there were many Orthodox Jews in the German society, his upbringing had been only marginally religious. However, with the rise in power of Hitler and the upsurge of antisemitism, "in order to find a source of spiritual strength" people went back "a little bit" to their roots.

Times became increasingly more difficult for the Jewish population. All Jews were forced to carry identification cards. Helmut was only 16 years old when he carried this card, made of "a sort of canvas or oil cloth." Jews by law had to adopt a Biblical name. For men it would be names like Abraham or Isaac, and for their wives, Sarah.

Arthur Kallmann had experienced antisemitism earlier in his life. His aspirations to become a judge at the turn of the century went unrealized as this would have only been possible if he were baptized. This he refused to do on the grounds that it would have been hypocritical to his Jewish heritage. He

chose to remain a lawyer. In the 1930s, the Nazi restrictions meant a gradual loss of his ability to provide for his family. When the Nazis withdrew his notary license, he could no longer appear in court, but only act as a legal adviser. In 1935 he became ill, and after cancer was diagnosed, he underwent several operations. Although his health recovered, eventually, the Kallmanns "were reduced to closing his office." This legal office attached to the home was subsequently rented and a small income was then realized. By this time, Arthur Kallmann was 65 years old, placing him over the age limit of the Jewish males being rounded up by the Nazis in November 1938. Helmut was slightly under the lower age limit and together they initially escaped being sent to concentration camps. However, the concern remained that this eventually could become a reality.

A Chance to Leave Germany

One of Helmut's teachers had left Berlin with a list of names of children who had no relatives in England and therefore few prospects of being able to emigrate. His efforts to find a placement for Helmut were evident the day the Kallmanns received a letter from a refugee committee in London. It was March 1939, and Kallmann remembers:

> I still see my mother coming in and saying, 'Here is a letter' and, 'You've got a chance to go to England,' and my mother was beaming with joy. My father was absolutely devastated. 'We are going to, first of all, lose our son. Secondly, he's just in his last year before the senior matric and what's he going to do there without a matric, and why can't he at least stay here and finish the matric?'
>
> Well my father probably knew that it was more important to get out than to have your matric. My father was very unrealistic and you can imagine with all his reading of Shakespeare and Dante and Goethe and other people ... and his background in the classics, the world of today just wasn't part of him. I remember him saying, 'Why should I go to England? I can never understand English poetry. I don't know enough English!' Completely unrealistic!

Feeling as if enough had already been done against the Jews, Arthur Kallmann was reticent to accept that his only son should have to leave the country. Kallmann recalls his father's thinking at the time as reflecting the sentiments of other older German citizens: "'Well, the Nazis have gone so far, what else can they do to us? Nothing! They've taken away our jobs, but they can't destroy us!'" Nevertheless, some children were sent away:

> Usually what they did was [to send] the sons ... out because everybody knew the war was coming. Whether the Jews were recruited or not, the Jews would be used for slave labour which, as a matter of fact, is what happened. So the sons went first and then the daughters, in other words the young people.

And so, preparations began to ready Helmut for the trip: two suitcases, one brown suit, one blue, and underwear, all with names tags sewn into them, in case he got into a hostel situation with communal laundry facilities. The Jewish Organization in Berlin arranged for transport out of the country. Whatever the future was to hold, there was a sense of optimism:

> ... when you are a teenager you don't really understand the seriousness of things. It was bad enough for me to go to school and know that people could call dirty names after you and you couldn't really do anything about it, and the teachers might make antisemitic remarks, and I mean they did too! It was pretty grim. But at the same time, when you are a teenager you have that optimism, that zest for life.

Even with all the packing and farewell visits, the night before Helmut was to leave his home for what was to be the last time, he sat at his desk writing compositions and copying the opus numbers for Beethoven works into a reference list to take with him. The next morning he and his father walked to the offices of the Gestapo to get Helmut's passport: "I still remember my father saying to the official there, he was a Gestapo man I suppose, 'Don't you think my son should stay here and finish his matric?' And the man said, '...Be glad he can go!'"

June 1939 and Helmut "was looking forward, always looking forward to what [he was] going to find" in London, in his future. His family and friends bid him farewell. They all stayed behind:

> My sister stayed behind. And as a matter of fact if you define close relatives, it's those people who have no other ancestors than you have, in other words, your siblings, your parents, your grandparents, great-grandparents, your aunts, uncles, grand aunts and so on. In that case everyone of my closest family stayed in Germany ... and eventually the war picked up and they were taken to various concentration camps.... My aunts, my parents, my sister ... perished in concentration camps....

Berlin to London

Helmut Kallmann came to London on what was called a children's transport. On a large ship with 200 children and several adult supervisors, he

arrived in Southampton, then took a train to Waterloo Station in London, and there the group was divided up. This was the beginning of numerous relocations for Kallmann. Some children had relatives with whom they could stay, some went to private homes. But because there had been a suspicious illness on board the children's transport, the boys who were to go to group homes were put into quarantine, with Helmut Kallmann among them:

> So they sent us to the London Fever Hospital on [Liverpool] Road in the north of London. We stayed there and it wasn't too bad.... There was a big room with 20 beds ... and the nurses gave us triangular slices of bread. We had never seen this bread, triangular and with jam. And so we were there and we had no worries, just hoping to get to our destinations. We stayed there three weeks and finally we were divided up to where we were going and ... five or six of us went to a sort of boarding school.

Kallmann recalls this poor imitation of a British boarding school[7] including children ages 11 to 19, complete with uniforms, all in one class. Lessons were taught by a chain-smoking ex-chocolate salesman who insisted on being called "Sir!" Poor food meant "you were always hungry," however, after about four weeks the children were again moved.

> It was just like out of a novel by Dickens. We were used to that tremendous freedom that we had, relatively, in the German High School. As long as you didn't misbehave, you felt very free. And here we came to the freedom of England and we were regimented in this school.
>
> ... It turned out that one of the boys had an uncle who was on the Refugee Committee, and he told him what this man was up to.... This man [the head teacher] was just making money out of it. So after awhile we were taken away and some of us came to a rooming house, which was occupied entirely by refugees. There were maybe 15 people in that house, a boarding house and there was another one where we went for our meals. [There] was an assortment of people, intellectuals, Jews, Socialists, young and old and they were all ... in that house, thrown together by fate.
>
> Now at that point the war broke out. We went out to shovel sandbags and pick up ... gas masks. That was, in a way, the nicest place because we had freedom. One of [the refugees, Mr. Sachs] supervised, we were about six, seven boys. [He] went up to Hampstead Heath with us and we did a little of, you know, playing ball games. He might even have taken us to a museum. He was a nice person and his wife, too. That was fine because there was no

[7]The boarding school was on Hereford Road in Bayswater District.

> pressure on us. We were there and we had our meals and we could go for walks and so on.
>
> Then they sent us to a hostel in September and there I stayed until I was interned. This hostel had about 30 boys from Germany and Austria and the hostel father, who was also from Berlin. Most of these boys worked. They had factory jobs and they worked very hard and they were tired and they had no schooling. They probably hadn't had much in Germany. The atmosphere in a way was horrible because there was absolutely no stimulation. There were four or five of us who had any kind of intellectual interests or had played the piano....

London held some positive experiences for Kallmann. The availability of public libraries where one might freely browse through the shelves was a new and thrilling adventure for young Helmut. The libraries in Berlin were closed stack, demanding that the patron select from a catalogue the materials they were interested in reading. Kallmann and school mate Peter Ball were quite frustrated by this system: "... we didn't know what we wanted.... So we ordered some violin and piano volumes of early Baroque music. We took it home and we paid 25¢ or something. This music made no sense to us. So that was the end of that."

But in London, Kallmann was able to explore each library's holdings of music materials: "usually I loved to browse ... and I read a lot of books on music appreciation, music history.... I didn't read the whole books, but I would stay there and nibble on the books." Music heard on the radio also led Kallmann to the library to investigate: "I was so impressed by some of the tunes, I just had to look them up. These are the instruments that are playing and these are how the instruments are arranged and so on. That was just marvelous and all this for free!"

Kallmann corresponded with his family while he was in England, for a few months after the war began:

> My father had some distant cousin in Sweden and I wrote letters to Sweden. I didn't know these people, but I wrote letters and said 'my dear ones', some expressions like that. They simply took that letter and put it in another envelope, sent it to Berlin. Sweden was neutral.... We did that two or three times.... Of course I didn't say where I was or anything like that. It might have been too dangerous. I'd merely say, 'I'm well and [have] been visiting friends and gone to a concert', that kind of thing. They wrote to me ... maybe four or five letters.

An End to Freedom

The British government reviewed the status of all Germans in the country. Some were teachers, university professors, engineers, some had English relatives. Most of those who had arrived some years before the war and had settled in were considered 'friendly.' Other non-Jewish Germans working in Great Britain were considered a risk, as England was now in danger of a German invasion. These people were interned immediately. The large "gray mass of people who were [recent] refugees" was also considered a potential risk and after examination before a tribunal, most single men of sixteen years and older were interned in various places in the country.

It had been slightly less than one year since leaving his family in Berlin for an uncertain life in England when Helmut Kallmann was interned. The variety of pleasant and unpleasant circumstances during his 'waiting period' of relative freedom in England ceased entirely in May 1940. Kallmann was just 17 years old:

> ... one morning the hostel father came up to me [and one other boy] and said: 'You ... are wanted to come along to the police [for] a couple of weeks.... Take along your toilet things and a change of shirt'.... Well, we had suitcases but you didn't need that much, so he gave us a wooden box and the two of us marched along.... He took us to the local police station and then ... [next day] they took us in the van up to what was a race course [Kempton Park] outside London and there they had over 1,000 people.

Although Helmut was there for only ten days, in that short time a school was started as well as a university, and a cabaret was set up. "A Dr. Solomon from Frankfurt gave ... lectures in music aesthetics" which Helmut attended:

> I have Dr. Solomon's lecture still. It was on a piece of toilet paper. That was precious. Toilet paper was the only writing paper we had.... There was all this cultural life from the beginning and all kinds of other groupings, the people with Social Democrat [background], the people who were Czech[8], the people who were Orthodox Jews and so on.... Then we were shipped away from London to a place outside Liverpool, called Huyton. It was a new subdivision. It had been built but nobody had moved in yet.

The stopover in Huyton meant sleeping on the floor, but a subsequent transfer to Douglas on the Isle of Man brought the refugees to a seaside resort and relatively luxurious accomodations. Here, as in all camps in England and

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[8]Kallmann remembers that "most of the political refugees were German or Austrian, but they had been supported by something called the Czech Trust Fund."

Canada, Kallmann experienced the good fortune of meeting and living with an interesting and talented mixture of fellow internees:

> ... There were a lot of interesting people. These refugees included a great number of intellectuals.... First of all the Jews, because they didn't have a background in agriculture, (they hadn't been allowed to) ... were in the professions. Secondly the people who left Germany were usually the people who had prestige, who had something to offer to England as professors, or whatever, rather than as clerks, or tradespeople and so on.... Then, also [the] people who were given affidavits, that is, permission to come to England, were somewhat selected by character, you know, the better students had a better chance, that kind of thing. So, there was a double or triple selection of people.... There always were enough people who could teach and entertain and there were lots of artists....

However comfortable this location was for the refugees, this stay was also shortlived. Another relocation was set in motion when all unmarried men under 20 and over 30 were told to report to the gate where they were taken away. After being held overnight in an arena, the men were put on a ship:

> ... we didn't know where we were going. We were going towards Scotland, and when we arrived in the evening, it was dark and there were two ships. So we left this little ship by the name of Tynwald and we were more or less left to go into one of the steamers or the other, and as it turned out, the one that I got on went to Canada.... The other went to Australia.

By coincidence, Kallmann found himself aboard the small Polish oceanliner, the *Sobieski,* bound for Canada. A convoy traveled with the refugee ship until the *Sobieski* developed engine trouble and sought repairs in harbour. As Kallmann remembers, "on the 12th of July, [1940] we woke up in the harbour of St. John's, Newfoundland. Now there was a strange country. Rocks, and the houses were not sitting on streets, they were just sitting somewhere on the rocks." This was Kallmann's first glimpse of Canada, a country he had only previously known as a large expanse in his geography text.

Canadian Internment and the First Library Job

On 15 July 1940, the *Sobieski* landed at Quebec City. From there, the men and boys were taken by train first to Trois Rivières, then on to Camp B outside of Fredericton, New Brunswick. Kallmann remembers that "there [they] were in the middle of the forest." An account of camp life, from the organization of groups and daily routines to the details of the lives of individuals, is documented in Ted Jones' *Both Sides of the Wire: The Fredericton Internment*

Camp, Volume One. In it, many excerpts of Kallmann's camp diary appear along with reminiscences taken from Kallmann's letters to Jones, such as: "The officers' attitude was that a prisoner should spend his days working, that is, doing physical work, whereas many of us would have preferred to stay in the camp to read, study, write, or similarly spend the time."[9] Kallmann's camp diary, first recorded in German then later translated, records many aspects of the educational opportunities for the young internees who wished to study for their junior and senior matriculation examinations.

Life in Camp B was restricted in many ways, but among the internees were artists and intellectuals who shared their talents through musical performances, lectures, readings, and thus inspired those about them. In a letter to his schoolmate Peter Ball, Helmut tells of the musical activity in Camp B: "... we recently got a piano today and yesterday had a fine recital of violin sonatas (Mozart) 4, E minor, and 15 Bb major. The E minor has a nice trio, of the other one I specially liked the 2nd theme of the 1st movement and the rondo."[10]

Peter Ball had fled Germany as Kallmann had, but was living and studying in New York at the time Kallmann was interned in Canada. In many letters to Ball, Kallmann told of his frustrations as well as achievements.

What Kallmann now acknowledges as his first library job occurred in Camp B in the fall of 1940: "... A job I recently got is helping at the camp library."[11] Werner Lewin, a fellow internee studying Restoration Drama, had the responsibility of running the camp library, with Kallmann's help: "... that was the kind of work I enjoyed. So I volunteered and of course, I was nobody, I was just a clerical assistant." Kallmann kept Peter Ball informed about his library work and about musical life in camp, critiquing the works he listened to on radio: "Yesterday I heard *Don Pasquale* which is not too strong. It lacks the sharp contrast between recitative and aria as Mozart has."[12]

Kallmann also continued to write and receive letters from his parents:

> ... once I was interned, it took a little while, but then we could write letters, limited in frequency and length, through some kind of war

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[9]Ted Jones, Both Sides of the Wire: The Fredericton Internment Camp, Volume One (Fredericton, NB: New Ireland Press, 1988) 162.
[10]Helmut Kallmann, letter to Peter Ball, 23 Nov. 1940, in Kallmann's private papers.
[11]Kallmann, letter to Ball, 23 Nov. 1940.
[12]Kallmann, letter to Ball, 23 Dec. 1940.

> prisoners mail. And when we were no longer considered prisoners of war, but refugees, we could still write through the Red Cross.... I had something like ten letters, fairly long, and my parents knew I was in Canada, but of course they had no idea what part of Canada.

Kallmann's father knew of his library job "because he said in one of his letters, 'the profession of a librarian is a very interesting one, but it too requires hard study and application' and so on."

Kallmann recalls the dawning of this interest in library work began in Berlin. Having a certain fascination for all the volumes of music in his home led to attempting to classify or at least categorize the materials:

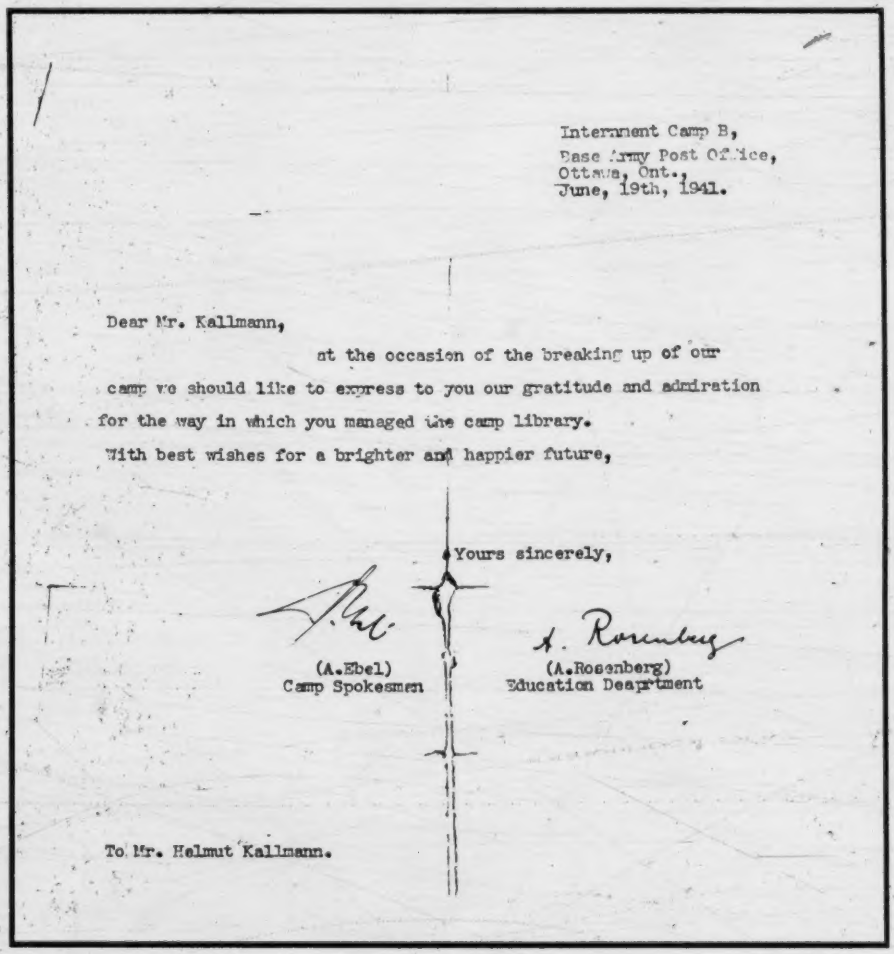
> I still can tell you what we had in the way of operas. There was *Figaro, Don Giovanni,* and I think the *Magic Flute* was together with the *Missa Solemnis* by Beethoven. These are piano vocal scores. And there was the *St. Matthew Passion* in the brown volume ... and I guess there was a *B minor Mass.* There was probably Weber's *Der Freischütz,* and there was an old volume of the *Flying Dutchman.* That was the extent of the operas. But my father, as a pianist, had practically all of the Beethoven, Mozart, Bach, Chopin, Schumann, Weber, Mendelssohn piano music.... And piano duets, Haydn symphonies, Beethoven symphonies, Mozart, and so on.... I still remember some of the colour and the beauty of the volumes.

Peter Ball, on violin, and Kallmann, on piano, began to play Mozart and Schubert violin sonatas while in high school. Their musical interests and explorations are, in retrospect, what Kallmann feels "fed into music librarianship."

> ... we got very interested in Mozart. Now we loved to compile information ... so it was just natural that we were playing Mozart and there were these Köchel numbers. Probably, E major Sonata, 301, or something. So we made up pages and pages where we numbered from 1 to 627. And whatever Mozart his father had, my father had, we looked through where the Köchel numbers were ... the old Peters editions and any other nineteenth-century ones didn't have the Köchel numbers in, but the newer ones did. And then there were biographies, catalogues, and we got to three quarters of the Köchel numbers.
>
> By doing that we got to know exactly how many concertos Mozart had written and how many masses and how many organ sonatas, how many operas and so on, and we learned the fun or the necessity of cataloguing.
>
> And when he [Peter Ball] left for New York in, I would think, September '38, our correspondence ... says, you know, 'I found three more Köchel numbers: 443 is such and such a song, and this Divertimento has two oboes, two horns, and two bassoons.' And so

we had a long discussion and we made tables on Mozart's life, when he went on his third trip to Italy and whatever, Vienna, Munich....

In February 1941, Lewin was released from camp and Kallmann took over the library until the break up of Camp B in June. The original note of thanks for services rendered is Kallmann's first library citation.



Internment Camp B,
Base Army Post Office,
Ottawa, Ont.,
June, 19th, 1941.

Dear Mr. Kallmann,

at the occasion of the breaking up of our camp we should like to express to you our gratitude and admiration for the way in which you managed the camp library.

With best wishes for a brighter and happier future,

Yours sincerely,

(A.Ebel)
Camp Spokesman

(A.Rosenberg)
Education Department

To Mr. Helmut Kallmann.

Kallmann's first library citation
19 June 1941

Shortly before leaving Camp B, Kallmann wrote to Ball:

> ... I sometimes forget the outside world at all, it is a thing hard to imagine. Yet I regard camp life as a better type of life than hostel life.... Besides running our library I have got much time for studying. I am learning a bit of harmony and town planning. I am not able to

> compose anything because of the lack of piano playing. Besides there is a lack of any books regarding history of music or town planning. There hardly seems a possibility of getting a practical, professional, and definite training.[13]

Kallmann had been interned in Canada for nearly a year without any prospects of being released. Internees released from Camp B had gradually diminished the numbers, making it necessary to relocate the remaining men. In June 1941, Kallmann was sent to Camp A at Farnham, Quebec, where he resumed his responsibilities as custodian of the camp library:

> ... by this time the collection was [of] a pretty respectable size. But I don't remember much about classification. Probably German and English was mixed by that time and was probably sorted by crime-thrillers, drama, poetry, novels, technical books ... in English, whatever people were interested in.... Certainly there was no standard classification system.... The main thing was to get the books circulated, to spread them out so people could find what they were looking for and to make sure they came back.

Kallmann's study of music continued to be of paramount importance to him. As the description of camp life in the September 1941 letter to Peter Ball illustrates (see following page), Kallmann was very much aware of his surroundings and his situation. Nonetheless, his preoccupation with the ordering of the best music he could economically obtain was clearly his immediate goal.

Ball did more than recommend a "good and modern History of Music,"[14] he sent one to Kallmann. In Kallmann's recollection of that time he also gives one a glimpse of how his 'encyclopedic knowledge' is fed:

> He sent me Paul Henry Láng's *Music in Western Civilization* [1941] which was brand new then. Now that was the answer to my dreams. I mean there was a big volume and it dealt with music history in Europe from beginning to end, and a little bit of North America, I suppose and Latin America. And it was in a non-technical style.... I still admire that book because of its judicious judgement of values, giving the background in literature in two or three sentences, what Henry Fielding did to the English novel, and then zero in on the music of that time. And also a little bit about the political and economic conditions, and then his judgements on different composers were, I felt, so fair and right ....

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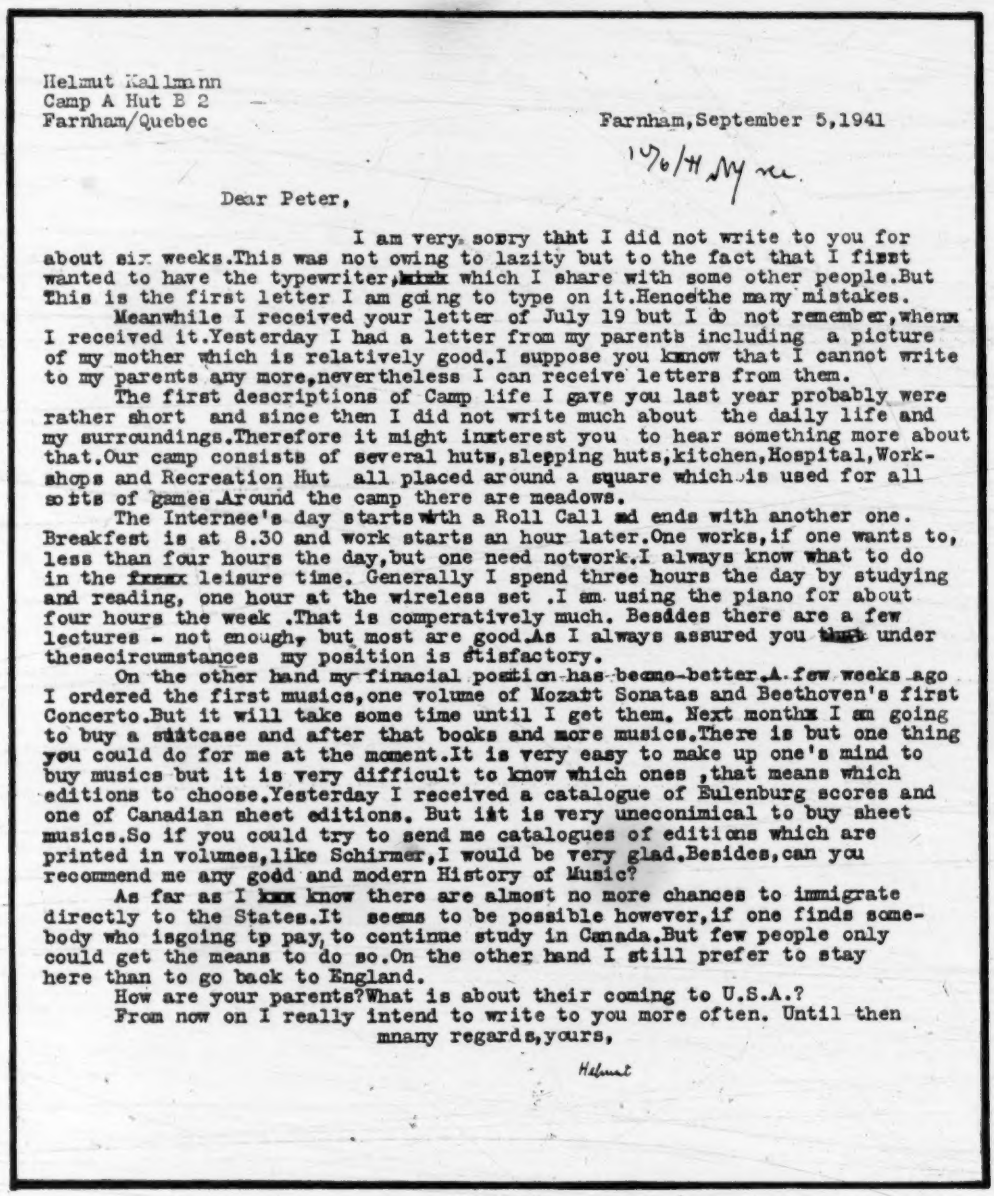
[13]Kallmann, letter to Ball, 13 June 1941.
[14]Kallmann, letter to Ball, 5 Sept. 1941.



Helmut Kallmann
Camp A Hut B 2
Farnham/Quebec

Farnham, September 5, 1941

Dear Peter,

I am very sorry that I did not write to you for about six weeks. This was not owing to lazity but to the fact that I first wanted to have the typewriter, which I share with some other people. But this is the first letter I am going to type on it. Hence the many mistakes.

Meanwhile I received your letter of July 19 but I do not remember, where I received it. Yesterday I had a letter from my parents including a picture of my mother which is relatively good. I suppose you know that I cannot write to my parents any more, nevertheless I can receive letters from them.

The first descriptions of Camp life I gave you last year probably were rather short and since then I did not write much about the daily life and my surroundings. Therefore it might interest you to hear something more about that. Our camp consists of several huts, sleeping huts, kitchen, Hospital, Workshops and Recreation Hut all placed around a square which is used for all sorts of games. Around the camp there are meadows.

The Internee's day starts with a Roll Call and ends with another one. Breakfest is at 8.30 and work starts an hour later. One works, if one wants to, less than four hours the day, but one need not work. I always know what to do in the leisure time. Generally I spend three hours the day by studying and reading, one hour at the wireless set. I am using the piano for about four hours the week. That is comperatively much. Besides there are a few lectures - not enough, but most are good. As I always assured you under thesecircumstances my position is stisfactory.

On the other hand my finacial position has become better. A few weeks ago I ordered the first musics, one volume of Mozart Sonatas and Beethoven's first Concerto. But it will take some time until I get them. Next month I am going to buy a suitcase and after that books and more musics. There is but one thing you could do for me at the moment. It is very easy to make up one's mind to buy musics but it is very difficult to know which ones, that means which editions to choose. Yesterday I received a catalogue of Eulenburg scores and one of Canadian sheet editions. But it is very uneconimical to buy sheet musics. So if you could try to send me catalogues of editions which are printed in volumes, like Schirmer, I would be very glad. Besides, can you recommend me any godd and modern History of Music?

As far as I know there are almost no more chances to immigrate directly to the States. It seems to be possible however, if one finds somebody who isgoing tp pay, to continue study in Canada. But few people only could get the means to do so. On the other hand I still prefer to stay here than to go back to England.

How are your parents? What is about their coming to U.S.A.?

From now on I really intend to write to you more often. Until then

many regards, yours,

Helmut

Letter from Helmut Kallmann to Peter Ball
5 Sept. 1941

I took notes from the book and I remember one of the other internees coming to me and saying, 'Why are you copying out of this book?' He said, 'You own this book, don't you?' And I said 'Yes, but I wouldn't learn it by just reading, I have to organize the material in my own

way.' But he couldn't understand that. You have the book, you read it and remember it or you don't remember it. That's not the way I learn. I have to underline or to make a summary. It's only if you process something, if I had processed the material myself. You have to ask a question and then the information must come as an answer, you know, I want to know how many different types of opera there were in the eighteenth century, something like that. But if somebody just shows you so by reading I can't easily remember it.

– So I swallowed most of Paul Henry Láng in 1941, '42, '43.

In January 1942, Kallmann was again moved, this time to Camp N in Sherbrooke, Quebec. Kallmann's studies continued in earnest culminating with a music examination. A letter from the Faculty of Music, McGill University, Montreal was sent to the commanding officer of the refugee camp at Sherbrooke on 2 June 1942, acknowledging Kallmann's success: "Dear Sir, I have to report that Helmut Kallmann passed the Examination in Highest Grade Theory (Harmony and Counterpoint)...."[15] This examination, as well as the junior and senior matriculation examinations written by internees, was issued and graded by McGill University.

Release is Imminent

"Sherbrooke had shrivelled down from over 1,000 people to maybe 300 ... and the camp was much too big for its population so we were sent to the Île-aux-Noix which is on an island." Here, housed in an old fortress, Helmut studied, composed essays on music, and waited for his release:

> ... it is that consciousness that everybody else of these 2 or 3, 000 people has either voluntarily gone back to England or has found somebody who takes an interest in them and sponsors them and is now studying at some university and ... what's going to happen to me? All my friends by now were outside and they were writing letters to me in camp and their stories weren't all wonderful. I mean, it was wartime after all. But there I was.... I felt a bit depressed, I suppose, being one of the last ones.

It was routine for immigration officers to come to the camp to interview and offer jobs to the internees. The nature of these jobs, however, was limited: "There were a few people who had technical skills, engineers and machinists and people like that, who were placed in Lachine, Quebec ... some 50, 60 people went there." Many others were students who were released to study at Canadian universities under the sponsorship of private individuals or groups.

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[15]R. Tupper, letter to Captain C. B. Leggo, 2 June 1942, in Kallmann's private papers.

When Kallmann expressed his desire to study music the response was always "Well, what do you play?" Performance students were readily sponsored, but not so a young man whose principal interest was music history.

Kallmann was offered the opportunity to work in a foundry, to which he replied: "I don't think I have the muscles for it." Eventually it was settled that he would begin working with a chartered accountant in Toronto. This guarantee of employment meant Kallmann was eligible for release. With approximately $25.00 in his pocket he left the Île-aux-Noix and headed for the nearest railroad station to buy a ticket to Montreal.

Kallmann at Camp N
Sherbrooke PQ, 1942

It was mid-summer 1943. Kallmann had been interned for over three years and was just turning 21. He had originally left his home in Berlin before his seventeenth birthday, and had not seen his family since, nor was he to see them again. Communications had dwindled to short messages in 1942: " ... 'thinking of you and hope you're well and we're looking forward to news from you,' all one could write because that was the most important thing," but these eventually stopped.

Helmut Kallmann went into internment as a boy and emerged as a free man into a land that he would eventually consider his home.

CHAPTER THREE

NEW LIFE IN CANADA: A LIBRARIAN AND SCHOLAR EMERGES

Kallmann left internment camp in the summer of 1943 and after a brief stay in Montreal, he traveled on to Toronto. Here he was met by a fellow refugee who offered him interim residency in the student co-op housing. The Refugee Committee in Toronto sent Kallmann to Tip Top Tailors where he was able to buy, for "about $5.00", a suit which was his working wardrobe, while other clothing came to him from the cast-offs of others. In a meagre way, his new life in Canada began.

The job of audit clerk was only partially satisfying, as Kallmann remembers:

> ... they, of course, expected me to take an interest in it. But that's a training job for someone who wants to become an accountant.... And so they gave me a book on bookkeeping and I went through the first lesson, you know, double entry and debit and credit, and I understood that, but from there on it simply doesn't register in my mind.
>
> ... I'm pretty good in mathematics, or well I was, in algebra anyway, but this kind of thing, you know, about these types of bonds and shares and preferred shares ... that's a closed book to me. And after, a few months they said, 'Well how is your progress?' And I said, 'Oh yes, yes, I'm reading chapter three now.' I didn't say I didn't understand chapter two, but I was reading chapter three.
>
> So meanwhile every day we went to another company, some wholesale grocer or a shoe manufacturer, whatever, and the auditor who was a professional would sit and go through the books and he had one or two audit clerks who were just adding up the figures, mentally adding up figures. So once a day I would find that the company's bookkeeper was five cents out and so he [the auditor] would be very pleased to hear this.
>
> I [got] to know Toronto that way, because each day you went to another part of the city on a street car or bus, and that was nice. But I only lasted a few months because, really, my heart wasn't in it. I was interested in music.

Kallmann was able to find more rewarding employment working with books in ways that more often challenged his literate rather than his numerate skills. This was in Coles' Yonge Street shop called the Book Market:

> ... there people would sell old books that came in, you know, in boxes full. And he even had a delivery van to pick up boxes of books from

people and long bins where these books were put out and priced at 25¢, 50¢, $1.00.

So, when I started, apart from sweeping out the floor, I did go through these old books that came in. I just loved doing that ... and pricing them and sorting them out, classifying what goes on the 10¢ table, what goes on the 25¢ table and so on. I stayed there from January 1944 until early '46. About two years ... and I advanced. You know I was in charge of ... keeping a supply up of school books, university books, non-fiction, everything but fiction. And, of course selling the books. We took shifts.

So I got to know the names of publishers and their catalogues and where to get what books, who was the agent for what American or English company, and the important reference books and which edition of the *Encyclopaedia Britannica* was the best one. And once in a while I found a book that I bought myself. I still have the *Oxford Companion to Music,* a 1938 edition.... I think I got it for $3.00.

So it was quite pleasant, but it wasn't leading anywhere.

Kallmann was supporting himself and learning about his new country, yet he did not feel as if he had found his niche. However, he patiently continued to make the most of the opportunities which came his way. Living and working in Toronto often was influenced largely by whom one knew. Kallmann heard of the Coles' book store job through a friend. He learned of suitable, available housing through fellow refugees like John Newmark who advised him to see a lady at the Refugee Committee:

> ... because she knows somebody who has a piano and who would like somebody who plays the piano.... So she gave me the name of Mrs. Shuster and so I went there and Mrs. Shuster was a ... Jewish mama with a big heart.... You know, Frank Shuster [of] 'Wayne and Shuster'. That was his mother.
>
> ... Soon after I moved in I think I [paid] $15.00 a month including breakfast and laundry. Well, that was just marvellous and she was like a mother to us. I say 'us' because after a month or so, she said, 'Do you know anybody else, because that room you have is big enough for two'.... So, one of my friends from camp who had studied at McMaster was transferring to Toronto. So OK, he moved in and I think the price was reduced to $12.50.
>
> Anyway, there we were with Mrs. Shuster and I had a piano and she loved to hear somebody play the piano. But she said to her great satisfaction, 'You don't play as good as my daughter Geraldine!'

While Kallmann worked as a bookstore assistant at Coles', he pursued his study of music. Arranging for piano teachers was initially accomplished through the good will of his landlady, Mrs. Shuster, who was aware of

Kallmann's desire to study piano and recommended he see Boris Berlin. An audition took place: "... I played him a movement from a Mozart sonata and ... afterward he said to me, 'Extremely musical!' Well, that was very nice." But since Berlin only taught children, he gave Kallmann a recommendation to Mrs. Walter (wife of Arnold Walter), who in turn arranged for Naomi Adaskin to give lessons to Kallmann:

> Naomi agreed to give me piano lessons for awhile, free.... I learned a lot [of technique] from her.... But then she was having her first child. She obviously knew that when she started the lessons with me, that after so many months she was able to back out of it. After all, giving free lessons was a bit of a sacrifice. I remember I gave her the biography of Clara Schumann as a gift.
>
> And then Mrs. Walter sent me to Greta Kraus and Greta Kraus gave me a mixture of lessons on harmony ... and some piano lessons. But she was not so much a piano technician as she was introducing me to Brahms' piano music which I really didn't know.

Writing to Berlin

Kallmann read the newspaper stories at the end of the war of the atrocities which took place in Nazi Germany. In 1945, he wrote to "everyone [in Berlin] who had been a friend of the family and who should have survived." This included his father's secretary, the family's former maid Johanna, his mother's girlfriend and her husband, a boyfriend from school, and one or two other people whose addresses Kallmann could recall from memory. News came back to him from those who were still in Berlin. His family home had been destroyed in a bombing raid at the end of 1943. A woman who had rented the rooms left vacant when Arthur Kallmann was forced to close his law practice, had survived. She had been sent to the same concentration camp as Kallmann's parents. Arthur Kallmann and many of his relatives died there in 1943. Fanny Kallmann had been moved to Auschwitz where she perished. Aunts and cousins were interned in camps near Lodz or in Latvia.

Fanny Kallmann's girlfriend's husband had been a "staunch anti-Nazi" even though he had been a minor official in the finance department of the city of Berlin. He had survived and undertook to supervise whatever restitution was to come to Kallmann:

> ... as a finance expert, he knew how to fill in forms and how to deal with the bureaucracy, and so on. All this took years and years. You know, you had to have witnesses who knew what the furniture was

like - and some of it was very good and some was just ordinary furniture - and whatever gold....

Eventually he sent me the pile of papers. It was terribly difficult. You had to have proof, death certificates, proof of inheritance, and then you had to submit, for certain categories that you could claim restitution: loss of education, interruption of education, loss of liberty, and eventually, my parents' furniture, my father's loss of his practice and some of my sister's interruption of education. So all this added up to not terribly much money but it was at that time, a great help.

... this man worked for about 15 or 20 years on this matter, and only in the last few years did he consent to take some percentage of the money. Until then he did it all for free....

It wasn't until 1962 that Kallmann was able to return to Berlin and speak with a neighbour:

I went to the milk store next to us. That man had been one of these anti-Nazis who could never shut up. He was always in danger of being rounded up and sent away. As a matter of fact, he was still there in 1962 and he told me he had been arrested, but only for a few months, by the Gestapo.

But anyway he went to the back of the store and he came back with one of the spoons that my mother had probably sold him. You know, rather than hand it over to the Nazis for nothing, you would give it or sell it to somebody and say, 'When times change we'll buy it back from you,' or something like that. So those were quite horrible [memories] but I mean the material goods are not really what matters.

News filtered through to Kallmann and he gradually pieced together the story of what had happened to his family. In the meantime, he continued to build his new life in Canada.

Finding Support

Meeting Arnold and Mrs. Walter in the mid-1940s proved to be one of Kallmann's most valuable contacts. Mrs. Walter vouched for Kallmann's character to an elderly Austrian widow and her sister who required some help with their large Rosedale house. Kallmann did some household chores and in return he was given free room and board and the use of the grand piano for the six months he lived there: "When they had company I would be asked in and sit with them. This was ... out a novel by Thomas Mann. These were strictly nineteenth-century, upper-crust, aristocratic, highly-educated women who read Goethe all the time and listened to Hugo Wolf songs ... " and Kallmann found he had to watch his language and his manners.

Arnold Walter had come to the Toronto Conservatory of Music on special assignment:

> ... in 1945 to implement the Ernest Hutcheson Report for the reorganization of higher music education in Toronto. Walter established the Senior School as the TCM's [Toronto Conservatory of Music] graduate department and initiated the opera school. In 1946 he introduced a degree program, the first of its kind in Canada, to prepare music teachers for positions in elementary and secondary schools.[16]

It was in this program that Kallmann would later earn his Bachelor's degree in music. In 1946, "before I went to university, I didn't know what to do with myself," Kallmann recalls. The Y.M.C.A. ran vocational tests and Kallmann applied to take these in hopes of gaining some insight into which direction his skills might take him. He learned that his strong points were "general mental abilities, facility in use of words, arithmetic reasoning, clerical checking,"[17] that university training appeared to be well within his ability, and that he might reasonably aspire to work on a professional level. Armed with this knowledge, Kallmann went to see Arnold Walter:

> He said, 'Prepare something on the piano. I know you haven't had the facilities to practice and study, but play something anyway.' And I went to him and I played the first movement of Mozart's Concerto in F Major.... I thought that was easy and I thought I didn't do too badly. And he said, 'Well, you know, I myself play like a pig these days, and if I sent you to Lubka Kolessa, she would demand that you play seven, eight hours a day and I don't think that is really what you want.' (Lubka Kolessa was the piano teacher in the Senior School.)
>
> 'I think you would do the best to take a year of the Bachelor of Music course. There's a new course and there are some young professors coming in and you don't have to play an instrument professionally ... and you don't have to have inverted counterpoint and so on, but you will have history of music.'

At the University of Toronto

Kallmann registered at the University of Toronto in 1946, the year he became a Canadian citizen. "I suppose I had saved 100 or 200 dollars and I got one semester of a scholarship." Even though Kallmann's main interest was

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[16]Paul McIntyre, "Walter, Arnold (Maria)," Encyclopedia of Music in Canada, (Toronto: U of Toronto P, 1981) 984.

[17]YMCA Counseling Service. Toronto. Vocational Report: Helmut Kallmann. September 1946, in Kallmann's private papers.

in musicology or music history, there were no programs offered in these fields so "as the lesser of two evils" he took the school music course.

> I was afraid of writing quadruple counterpoint and that kind of thing and difficult harmony. I had been through too many harmony text books ... but it was so complicated, these sliding inner voices and harmonies, the 9th chord on the 3rd step with a flattened 6th and whatever ... so [with] the school music course, at least harmony, counterpoint was down to manageable sizes. Anyway that's why I took that course, but mainly I was interested in music history.

Kallmann harboured other fears entering the University of Toronto. His expectations of meeting young scholars and experts who knew all the symphonies from memory and who could debate the differences between composers like Mahler, Bruckner, Stravinsky, fed into Kallmann's sense of inferiority. But, " ... much to my surprise, I found that most of them didn't know any of these composers at all! And never mind knowing a symphony from memory. All of a sudden I felt pretty great." He was able to contribute to discussions on a much greater scale than he dreamed would have been possible.

Richard Johnston, Kallmann's theory teacher from 1947-1949, remembers his early days as a professor of music at the University of Toronto:

> My first class in Toronto was also my introduction to Helmut Kallmann. This was a very strange and curious class. I was a youngster and most of these people ... in my first classes were my age. A couple were actually older than I by a year or two, but there was one strange person in the class and that was Helmut Kallmann.
>
> Helmut Kallmann never opened his mouth. He was quiet. He was shy. He was bashful. He was also very bright, but he was very poor. He dressed shabbily. If I ever dared to ask him a question, and I didn't dare very often, he always had the answer and he was always correct. His assignments were always in on time and they were always neatly done. And gradually there began to filter through different little vignettes about him.
>
> He was interested in where he was. He was interested in the people that he knew. He was interested in all of his friends and shy as he was, whenever he opened his mouth to say anything he had something worth listening to. And, we were worried about him.
>
> Everybody in the class worried about him because, you see, he was in this course leading to a degree in school music which meant teaching a class in a high school or a junior high school, and this guy who was so shy, he wouldn't even look at you when he answered a question. He was always gazing at his shoes and you had to pick up

> his hand and put it in yours if you wanted to shake it. But he was such a likeable person that everyone wanted to help him, wanted to be with him and so he didn't want for friends. But we were all worried about him because, we thought, my God what is he going to be like in a classroom![18]

Kallmann would readily admit that he had had no thoughts of teaching high school music. "I don't think any of the others expected me to or thought I was the type to do that. What did I want to do? Well, did I think seriously about becoming a librarian, writing program notes? I didn't want to become a newspaper critic, never!... I wanted to do my research, whatever I was interested in."

Interest in Canadian Music History

Professor Leo Smith, already in his late sixties, was Kallmann's first professor of music history. His soft-spoken lectures kept away many students who knew attendance was not compulsory as long as you presented yourself for the examination. But Kallmann was interested in history so he stayed and took the lecture notes that his fellow classmates would come to depend on: "Wally Laughton's wife typed them onto stencils ... and we put them on the Gestetner and we ran off 30 or 40 copies, and I think we charged enough money to cover a bit of her typing and the cost of the stencils." These were no ordinary class notes:

> I loved to organize my history notes because I wanted to become a music historian. I took Smith's notes, took them home and organized them.... I had three or four other sources, like the *Harvard Dictionary [of Music], Grove's [Dictionary],* Paul Henry Láng's *Music in Western Civilization,* which was my bible in those years, and I had an old history of music by Ambros, from the 1860s, of which one volume had come to the internment camp when there was nothing else except the Paul Henry Láng, which I owned. So, I made copious notes from that book by Ambros who had been a professor in Prague, but wrote in German. So I had all these notes, and Smith covered the Middle Ages, the troubadours, the Renaissance, Gothic style, and so on.

Kallmann was uneasy about the currency of Smith's lecture materials, so he compiled a set of notes using Smith's lectures and more recent reference materials. He was careful to identify whatever Smith had said in conflict with the *Harvard Dictionary* so when he wrote his exams he would write what Smith "wanted to hear. He had never studied the *Harvard Dictionary* I suppose, and

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[18]Richard Johnston, personal interview, Calgary, 19 May 1990.

so he had some outdated information." Smith "had lovely definitions" though, as Kallmann recalls, some of which were humorous: "A fugue is a composition in which one player after another one enters and in which one listener after another walks out."

Throughout the program of studies, Kallmann continued this thorough compilation of history notes: "I enjoyed compiling information and comparing different viewpoints to such a degree that I had sort of found my own element." After Smith's coverage of Bach and Handel came the lectures of Healey Willan in the Classics, from Beethoven to Mendelssohn. Later, the dynamic lectures of Arnold Walter, covering music history from Wagner to modern times, captured Kallmann's interest. Walter's non-traditional lecture style brought together discussions of compositions with anecdotes of the composer's life. However, "neither Willan nor Smith nor Arnold Walter ever mentioned Canada."

It occurred to Kallmann to compile some notes on Canada in the same style and format as his history notes from class, although he didn't "really need it for the exam but just as a Canadian student of music history." Four months before his final examinations, at Christmas 1948, Kallmann sat down to document what he could of Canadian music history:

> I took a few sheets of paper. I wrote down all the names of Canadian performers, composers that I knew and that wasn't very much. And then, I looked at some books like the *International Cyclopedia of Music [and Musicians]* which at that time had more Canadian musicians than any other encyclopedia, I think more than *Baker's [Biographical Dictionary of Musicians]* and certainly more than *Riemann [Lexikon],* more than the old *Grove's [Dictionary].* In 1947 the CBC brought out the *Catalogue of Canadian Composers*[19] which I saw in the library, and there was another bit of information compiled and it had people that I knew from seeing. Harry Freedman was a student at the same time, not in my class, [so was] Harry Somers. Sam Dolin was teaching, John Weinzweig was teaching, Barbara Pentland was there. These were people that I knew and here was information about them.
>
> Before I knew it, I had a dozen pages of notes and I decided that they should be organized in some way: composition, performance,

[19] In 1951, as librarian of the Canadian Broadcasting Corporation Music Library, Toronto, Kallmann edited a revised and enlarged edition of this original publication.

education, church music. So I'm going to buy myself a binder and I put things in there alphabetically....[20]

This note-taking activity which orginally began when Kallmann was a youth in Berlin, continuing throughout his internment years and then while he was a student at the University of Toronto, was the ground work for what would become a lifetime of research and scholarly contributions in the field of Canadian music.

Performance and Publication

Kallmann had no piano lessons as a part of the university program, but he continued to study privately under the guidance of Florence Steinhauer until he had passed his grade ten piano examination from the Royal Conservatory of Music of Toronto. What was a part of his university program requirements was the study of brass, woodwind and percussion instrumental techniques. Kallmann gained some performance experience while playing, first percussion, then later the French horn, in the Conservatory Symphonic Band. Professor Robert Rosevear, conductor of the Symphonic Band and Kallmann's teacher of Band Methods and Instrumental Technique, invited him to write the program notes for the performances, and as Kallmann recalls: "That's one of the first occasions I went into print." Another responsibility Kallmann assumed was that of Band librarian: "I was the librarian, which means that I put the ownership stamp on, "Royal Conservatory," and whatever number it needed, and I made a list of the number of parts, you know, three 2nd clarinets, one euphonium...."

U. of T. Faculty of Music Orchestral class with Prof. Robert Rosevear, early 1949. Kallmann with French horn in centre of picture

[20]This single binder was the beginning of a collection of materials which now occupies several dozen binders and several metres of shelf space in Kallmann's private study. Their contents provided some of the core material for the *Encyclopedia of Music in Canada.*

Kallmann's intense interest in music brought him into contact with many dynamic, equally commited young people. One contact first made at university was with Canadian composer John Beckwith who remembers Kallmann's interest in music:

> I wrote articles on music and also somewhat on theatre for the student newspaper *The Varsity,* and after I graduated I took on for one year the editorship of that part of *The Varsity*.... I was responsible for assigning student reviews for all the arts and music and theatre coverage.... And, it would have been that fall [1947], I think that Helmut Kallmann came and asked if he could be a musical reviewer for *The Varsity.* And I think that was the first time I met him.
>
> As you know he's very self-contained, a shy person. I think I gradually appreciated that here was somebody with a really solid knowledge of music and love of music that I found quite special among the students that I was among. Mind you, this was a period when we had quite a lively student population. It was just after World War Two and there was quite an influx of talented people. But I did respond to it, this personality. I thought he was, well something I hadn't run across so much in other aquaintances, a person who really considered music, who really thought about music a lot. Not only knew a lot of music but thought about music a lot and musical relationships, etcetera, and I found that interesting. And we gradually became very close friends.[21]

This friendship developed into a close working relationship which has continued for over forty years.

Graduation

Kallmann describes the 'Mus. Bac.' class of 1949 as "terrifically group-conscious" and although they individually went their separate ways after graduating, they organized a music alumni society and continued to meet for class reunions. Over the years, Kallmann was to serve the music alumni as publicity agent, vice-president and later as president.

> The class of '49 was the first group in Ontario to have Mus. Bac. degrees in what we then called school music. We now call it Music Education. And every single one of those people has made a mark. They've gone on to university jobs. They've become composers. They've become arrangers. They've become administrators. Absolutely a phenomenal group and Helmut is as phenomenal as any of them. I think he's probably gone as far as any of them, farther.[22]

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[21]John Beckwith, personal interview, Toronto, 18 July 1990.
[22]Johnston, personal interview, 19 May 1990.

Graduation day, 7 June 1949
I. to r.: Prof. Richard Johnston, Mrs. Yvonne Giguet Johnston, Helmut Kallmann

After three years as a student without much of an income, Kallmann felt he couldn't afford "to postpone earning a living any longer." A summer job at a golf club had been only an interim position after he had graduated, but a career choice was what he wanted to make:

> I don't think I ever went to any board of education. But the other big hope was the CBC because they required music people as producers, as program note writers. I don't think I knew what a producer does. I'm not quite sure I know it today. So, I didn't really want to become a producer. I thought maybe a program note writer, that would be fine, or go to the library. I think [with] my temperament and interest, the library was a sort of natural background for me....

Kallmann was reflecting upon his strengths and planning for his future during a time when post-war activity was mobilizing individuals and groups to establish associations and organizations to promote special interests. The formation of the Canadian Library Association in 1946 and the establishment of the International Association of Music Libraries in 1949 were two such events which would later directly relate to Kallmann. The Canadian government was establishing the Royal Commission on the Development in the Arts, Letters and Sciences, or the 'Massey Commission', in 1949. This commission would investigate and subsequently make recommendations and establish new directions for the development and promotion of the arts in Canada, much of

which would impact on Kallmann during his career as a federal employee, first at the CBC and later at the National Library of Canada.

The Massey Commission was a response to the growing concerted efforts of arts organizations to motivate the federal government to take a responsible leadership role in supporting the arts in Canada. The arts had largely depended more on the good will and initiative of educational institutions or private individuals than on federal policy. A movement to gain federal support for the arts during the 1940s saw several arts organizations cooperating together to prepare a brief to address the House of Commons Special Committee on Post-War Reconstruction and Re-establishment. The need to co-ordinate music activities resulted in a 1944 "music committee" assembled by Sir Ernest MacMillan and later chartered in 1949 as the Canadian Music Council. 1945 saw the establishment of the Canadian Arts Council which represented performing and creative artists.[23] While Kallmann was not directly involved with this activity during the forties, he would soon become one of Canada's strongest advocates for the research, collection, preservation, and dissemination of Canadian music history and the establishment of a national music library and archives.

Helmut Kallmann, Bachelor of Music
Graduation, University of Toronto, 1949

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[23]D. Paul Schafer and André Fortier, Review of Federal Policies for the Arts in Canada (1944-1988) (Ottawa: Canadian Conference of the Arts, 1989) 5-7.

Canada's First Music History

After graduating from the University of Toronto, Kallmann was unemployed for the winter; however, he kept in contact with the CBC, partly because his professors had recommended he seriously consider the CBC for employment, but mostly, as Kallmann reports, "because I thought that was where I belonged, in the music library." When an opening became available at the CBC, they offered a position to Kallmann. "I started to work on the first of May, in 1950. That was really were I belonged and it was in a way, a free education because for those 20 years I met just about every musician who had a CBC program."

Librarian Kallmann, 4 June 1950
in front of University College, U. of Toronto

The CBC music library was the ideal place for Kallmann to apply the research he had done, in music generally and in Canadian music, specifically. Within weeks of arriving at the CBC, librarian Erland Misener requested Kallmann begin working on a revision of the *Catalogue of Canadian Composers,* which was a major source of information for the CBC:

> Right after 1945, Canadian composers had just popped up like mushrooms. Every year, every month, there was another one: Barbara Pentland, Godfrey Ridout, Bob Fleming, John Beckwith, Harry Somers, Harry Freedman, Jean Papineau-Couture, Clermont Pépin. They all came to public attention at the same time. Well, I suppose Weinzweig had been there a few years before, but it was just terrific, and all these great talents, like Lois Marshall, Elizabeth Benson Guy, Patricia Rideout, you know, we could go on and on, they were students at that time, right after the war.

Within a few months of beginning the revision of the *Catalogue,* the "manager of the University of Toronto Press book store, a Mr. Alfred Petrie" called to propose an idea to Kallmann whose name had been put forward by Sir Ernest MacMillan. During the period of unemployment after graduation, Kallmann had spent his time "mostly at the library extracting notes on Canadian music." As well, he had undertaken some work for MacMillan:

> Sir Ernest of course was Dean [Faculty of Music, U. of T.] when I was a student and he knew me a little bit. Sir Ernest asked me to make a catalogue of the Mendelssohn Choir library. I went there once a week in the evening ... they had all these Novello editions. 80 copies of *Judas Maccabeus* and so on. And I made a list and I stacked them, [devising a] numbering system and so on.[24]

When Petrie suggested to MacMillan that a book on Canadian music would be useful, the idea was greeted positively. However, MacMillan was too busy to undertake the project and recommended Kallmann instead. Petrie discussed the project with Kallmann and subsequently introduced him to Professor George Brown of the University of Toronto Press:

> We talked about the kind of book and I said, 'I'd love to do it. I have some material but I have never thought of writing a history, I only thought of gathering the material'.... In those days I had this idea that there were these professional music historians somewhere in Canada who would take my material and write it in [terms of] very sophisticated historical theories and style changes and so on, and little did I know that that simply didn't exist. There were a few music historians of sorts, but they weren't interested in Canadian things. After all, there was Arnold Walter.[25]

Upon accepting the project, Kallmann was asked to prepare an outline and write a chapter:

> The Press wasn't terribly impressed because it was just a compilation of facts, and one of the editors of the Press said, 'You know, I don't find the red thread going through this narrative and the sample chapter you have drafted doesn't have enough cohesion and doesn't seem to make a point.' So I suppose I felt a little hurt, but she certainly was right, that you have to do more than line up facts.

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[24]It was while doing this cataloguing for Sir Ernest MacMillan that Kallmann found the Clarence Lucas *Overture* to "Macbeth". Over 40 years later it was included in Kallmann's edition of the Canadian Musical Heritage volume 8, *Music for Orchestra* (1990). The *Overture* received its premiere performance 11 July 1990 at the Chateau Laurier, Ottawa, played by the National Arts Centre Orchestra under the direction of Victor Feldbrill.

[25]In fact, Arnold Walter did not publish his *Aspects of Music in Canada* (U of Toronto P) until 1969. This collection of eight essays he edited includes Kallmann's "Historical Background."

Facts had been methodically gleaned from hundreds and hundreds of books in the University of Toronto Library. The Church subject headings were investigated thoroughly to find materials which reported about the church organ or the choirmasters. Often, it could be readily determined by looking through the index which books would yield musical information. Much earlier books, like a nineteenth-century "My Travels Through Eastern Canada," wouldn't have indexes but instead list chapter headings such as: "'Chapter Seven: Arrival in a Snow Storm in Toronto,' 'A Trip to Niagara Falls,' 'I Attend a So-Called Concert.'" Kallmann would look up likely chapters that would tell "about this musician or inauguration of a new organ or such and such is the only piano teacher in town" and carefully note each item:

> The easy part was compiling this information and putting the jigsaw puzzle together. I mean, that was the enjoyable part ... interviewing people and then discovering some little part that clarified what such and such a musician had done in that year that you didn't know about. But, making a logical line out of this, that was the difficult part and turning it into interesting readable prose, that took far more time, and I don't think there's a page in that history that I didn't write and type, five, six times.

Research and writing continued for years. Kallmann received encouragement and editorial direction from the University of Toronto Press but financial assistance came only in 1955 from the Humanities Research Council which enabled him to take "three weeks off the CBC" to do research. The final manuscript was submitted in 1958, after which the University of Toronto Press sent it to readers before it was finally published in 1960. In the "Foreword" to *A History of Music in Canada 1534-1914,* Sir Ernest MacMillan writes, "In addition to its intrinsic interest this book represents a valuable contribution to the growing store of Canadiana. No one has up to now dealt with its subject on such a scale, and as Canadians all of us owe a debt of gratitude to the author."[26]

The CBC Music Library (Toronto)

Kallmann's research was an after hours activity occupying his evenings and weekends. His responsibilities as a music librarian reflected the high level of activity that was sustained for years during the rapid expansion of performance programming at the CBC. Richard Johnston's work for CBC Radio

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[26]Kallmann, A History of Music in Canada 1534-1914, (Toronto: U of Toronto P, 1960) v-vi.

took him into the music library on a number of occasions. He remembers the early 1950s as an era in broadcasting placing extra demands on the music library:

> Erland Misener was the music librarian at the CBC at that particular time. The music library was not very much but it was growing. Toronto was becoming more and more important as a source of concert music on radio and later on, on TV.... Then there was a wonderful man by the name of Geoffrey Waddington who was the head of music for the English networks and he's the guy who found the money for the CBC Symphony Orchestra and for the CBC String Quartet and for the CBC Opera Company and all this sort of thing.
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> The library was growing and growing and growing and Erland Misener was growing older and older and older and furthermore the job was too much for one person. I don't know how the actual contact was made with Helmut, but Helmut was discovered to be the right person to go in and help Erland Misener, who a couple of years later ... retired, and Helmut took over the CBC library in Toronto and turned it into one of the most exciting performance libraries in this entire country.[27]

The music library "was a sort of nerve centre" for music producers, musicians, conductors, announcers, all requiring the services of library personnel. They depended on getting the right materials as soon as possible and often came loaded with questions from, "'How long is this piece?' and 'Do we need oboes?' or 'Could we get along with two piccolos?' ... and 'How many weeks would it take to get this piece, can we get it from New York or do we have to go to Vienna?'" to requests for specifics like, "We need something from the eighteenth century, a four minute overture without trumpets." Anything needed but not in the CBC collection was purchased or rented.

"By 1949 one of the major concerns [of the CBC Music Library] was the provision of scores for the numerous live music programs being broadcast from Toronto."[28] Kallmann remembers the need for procuring music for other CBC performing organizations: " ... the Vancouver Chamber Orchestra, the Winnipeg CBC Orchestra, the Halifax Symphonette, or whatever they were called. And Toronto ordered the music for all these, renting, buying, or building up the libraries." The late Keith MacMillan, a former CBC music producer, recalled: "We kept a team of copyists busy. There was a copyist firm. I think most of its

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[27]Johnston, 19 May 1990.

[28]Gordon Richardson, "The Music and Record Libraries of the Canadian Broadcasting Corporation," Fontes Artis Musicae 34.4 (Oct.-Dec. 1987): 211.

business must have been doing things for the CBC" to satisfy the demand for original music being produced with in-house musicians. There was not a great deal of Canadian music from the past being produced but, "that was at that time Helmut's personal interest and he had begun to influence the musicians at the time into looking back on air, as it were."[29]

Years later, the 13-part radio documentary *Music in Canada* (1965) was produced by the CBC. Collaborating with James Bannerman, Kallmann provided the musical illustrations for this series based on his publication *A History of Music in Canada 1534-1914:*

> Bannerman was trying to create different scenes, give the flavour of the time, of somebody ... going to a concert and having [a] conversation with somebody, saying, 'Have you heard that there's a guy called Verdi in Italy, and he's writing these wonderful tunes?' 'No, never heard of him!' That kind of thing.

Helmut Kallmann in the CBC Toronto Music Library
March 1955

Kallmann was essentially the expert behind the scenes, except for one occasion when he narrated a portion of one program, only to find that being in front of a microphone wasn't one of his strengths: "I remember being in the studio with Jim Kent, the producer, and he said, 'Now I want you to say this and that.' And I read it once, I read it twice, I read it three times, and he said, 'No,

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[29]Keith MacMillan, personal interview, Toronto, 19 July 1990.

that won't do. Your voice doesn't project ... you're not speaking to the audience'...."

The excitement of meeting and dealing with the needs of a seeming endless stream of musicians, conductors and producers meant accepting the challenges and crises as well. "Program requirements always go before library rules," Kallmann wrote of his service policy in the 1968 article "The CBC Toronto Music Library."[30] A piece would be delivered as soon after request as possible, even if it meant there was no time to have it catalogued first. Every minute of rehearsal time was costly. Sometimes the music wasn't available because it was stuck at Customs. Librarian Kallmann found part of his job required that he make those occasional trips to Canada Customs to find the music everyone was waiting for.

The CBC Toronto Music Library Staff
Christmas 1960 staff party
l. to r.: Gerald Nordheimer, Arlene Morewood, George Cook, Anne Coy, Helmut Kallmann, Kay Leatherbarrow

[30]Kallmann, "The CBC Toronto Music Library," CMLA Newsletter (Dec. 1968): 7. Refer to this article for further information regarding the history and function of the library, its personnel, service policies, physical aspects of library, and cataloguing practices.

Meeting Special Needs

By the early 1960s, Kallmann had worked towards standardizing the cataloguing of the performance music, in order to solve the problems of discrepancies and inconsistencies:

> Now the type of cataloguing was quite different from the standard official cataloguing that you would use in a public or university library. I think for good reasons, because it didn't matter to anybody at the CBC how many pages a score had, but it did matter how many copies of the second violin you had, and how may choral parts you had.
>
> It also mattered a tremendous amount whether something was known by the nickname or not, or by different numbers.... I'll never forget reading that some of the early Mozart symphonies, K. 17 and 19 or whatever, were really composed by somebody called Abel. And Broude had reprinted them during the war without saying a word about [them] not being by Mozart. They just put some existing edition in the photo machine and there it was. I went to the public library and I said, 'You know these symphonies are not supposed to be by Mozart. You really should put something in your catalogue card.' Well, that didn't interest the cataloguers. They'd say, 'See, it says Mozart.' Now at the CBC that would be terribly important.

The CBC Music Library contained thousands of popular songs, not all of which were referred to by a standardized name:

> ... I think our classical example is "That Old Black Magic." Now the pop singers and the arrangers would come to the Music Library and first of all they would say, 'Oh, I want a copy of "Black Magic."' The next one came in and said, 'Have you got "Old Black Magic"?' And then somebody came in and said 'How about "That Old Black Magic"?' which I think is the correct title. So we would simply make up a card for each possible thing that somebody could ask for.

Classical music was catalogued using uniform titles, and included the most relevant data: the copyright or publication date and the composer: "And I'm sure if it was Beethoven, it was just Beethoven, it was not L. van Beethoven.... It just didn't matter what the title page said. But if you wanted the *Moonlight Sonata* you were able to find it by 'Piano Sonata' - 'Op. 27 #2' - *Moonlight Sonata.*"

Reference materials were developed to provide easy access to all manner of music. A binder divided into sections with headings labelled 'Christmas' or 'Church Bells' contained music fitting to those headings. "If it had a bird in the title, "When the Red Red Robin Comes Bob-Bob-Bobbin' Along," well that was put in a little book, under 'Birds,' so if a producer wanted a song

about birds, you would [look under 'Birds']."[31] "It was just a little looseleaf book and as you were putting the number on the piece of music, you'd say, 'Oh, better put this in the little book,' so you wrote down the name of the song and the number of it, and we got a lot of use out of that book too."[32]

> There was also a book called the *Variety Cavalcade* ... and then there's the book by Tony Stetcheson who was called Tony the Troubadour ... a Toronto country and western singer.... He compiled it as a hobby, pop songs. If your name is Dawn, then all the songs about Dawn [would be in one section].... That was one of the sources.

Researchers requiring specific music for a theme show, for example, Mother's Day, could be told what had been chosen the previous year, and given a list of material to choose from for the current year. "For shows like Tommy Hunter or variety shows where you had sketches ... they'd try and find something to tie a bunch of songs together, 'It's spring, so let's do a little sketch on spring. Well, what songs have you got that refer to spring?' and you'd give them the list...."

The Challenge Abates

A number of events conspired to lead to a dramatic change in the role of the CBC Music Library and the responsibilities of library staff. Gradually, with the advent of television in 1952, live radio programming declined and by 1957 virtually all the major radio musical variety shows came to an end. The CBC began to phase out live production due largely to its high cost, with the CBC Opera Company no longer performing after 1955, and the CBC Symphony Orchestra dissolving in 1964.[33]

In 1962, Kallmann was appointed supervisor of the Music Library. Attendence at senior management meetings, writing reports and job specifications and hiring staff became required activities in addition to collection development and reference services. Within a few years, Kallmann had bought "all the [orchestral] Mozart, Haydn, Beethoven and whatever was in public domain," building a large collection in the Music Library, "and it was all there and you can't just create more Mendelssohn overtures than Mendelssohn wrote, and so the music was there:

> I did acquire as many new publications, especially orchestra scores as I could.... The library also grew to some extent by complimentary

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[31]Jan Cornish, personal interview, Toronto, 17 July 1990.
[32]Kay Ellis, personal interview, Toronto, 17 July 1990.
[33]Richardson, 211.

> copies. In those days, popular songs were still promoted first of all by the print medium. And if the print media sold enough copies of sheet music, then you thought of recording. And by the late fifties, I think, it turned around the other way and became rarer and rarer that you got complimentary copies of pop songs, but they still printed them.

The CBC no longer had the same production needs demanding such intense collection development. "There were exciting episodes, especially in Centennial [year] because the CBC commissioned music." But shortly after 1967, the Music Library was moved from the Jarvis Street location to the large warehouse block on Sumach Street :

> ... until then the radio producers or program note writers would drop in and out of the music library all day, just to find out one little detail and sing you a tune [searching for its name], or whatever. When you depend on the telephone, then it's not as easy, you don't bother.... The artists who would come into the main building for rehearsal, radio rehearsal, or to pick up their pay cheques, or whatever, would drop into the music library. They now stayed away. We felt isolated.
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> Now some of the rehearsals went on on Sumach Street. We had more space, that's true ... and each floor was, let's say, 100 by 100 feet, so there was a lot of space. And there were T.V. rehearsal studios. There were the scenery workshops and I think the props and the hairdressers and this kind of the behind the scene stuff.... The music was a little out of place. But that was the only place they could give us.
>
> So it wasn't as exciting anymore as it had been.

Kallmann's commitment to the collection, preservation and dissemination of musical materials had not declined, but the lack of growth and activity in the CBC Music Library by the end of the 1960s, compared with the 1950s, was a factor leading to Kallmann's lack of enthusiasm: "The library was built up, the programming went down. It was no longer a challenge, so I became a bit restless." While no conscious decision had been made to leave the CBC, when the opportunity to move to the National Library presented itself, Kallmann accepted.

CHAPTER FOUR

ADVOCACY AND ACTION

> We felt particularly pleased that we were able to recruit Dr. Kallmann. He brought with him so much knowledge and drive and well just every enthusiasm for the whole area. And because of what he brought when he came to the library, the whole area opened out, because he had so many contacts and he had so much knowledge about acquiring material and so on....
>
> Flora Patterson, Director, Public Services Branch, National Library of Canada[34]

In 1970, Helmut Kallmann was considered *the* person to establish the Music Division at the National Library of Canada. This position, however, was not simply handed to him. In many ways and for nearly two decades, while a librarian at the CBC in Toronto, Kallmann pursued his vision of a national music library. He assumed roles and accepted numerous responsibilities which garnered him a respected position in the national and international community of music librarians and musicians/composers. He established his authority as a scholar of Canadian music history with the publication of *A History of Music in Canada 1534-1914* (1960). Kallmann's intensive and extensive research into the history of music in Canada resulted in an immense and growing body of materials, the foundation for a future encyclopedia, and several decades of his own periodical articles as well as the basis for the revision of the *Catalogue of Canadian Composers* (1952):

> Of course, I went to the publishers and asked for lists and we sent out questionnares to 300 and something Canadian composers, or so-called composers, people we had heard about by hearsay. I made a research trip, I think early in '51 to Montreal, Quebec. I made a lot of contacts there, interviewed some people.... And I compiled that book.

John Beckwith remembered that he was a student in Europe in 1952 when the book came out. A copy was sent to him and he wrote a review of it:

> I found it a very generous book as all his writings tend to be, very generous and complete. But also, greatly enlarging the perspective from an historical point of view. So that was the start of him sort of disciplining himself to put the questions of Canadian music, particularly the musical past, in some kind of order.[35]

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[34]Flora Patterson, personal interview, Ottawa, 24 July 1990.
[35]Beckwith, 18 July 1990.

Kallmann maintained a high level of activity in many areas within the field of music and librarianship between 1950 and the year of his official retirement from the National Library in 1987. He cast his attention to each endeavour with the singular vision of accomplishing change, promoting development, monitoring growth, or preserving heritage. Each action became part of a chain of events which inexorably led to the establishment of milestone institutions in Canada: a national organization for music librarians and similar interested parties, and a national music library, to mention only a few. The interests Kallmann pursued and the causes he championed put him in contact with many of the major figures behind the creation and performance of music as well as the collection, preservation, and dissemination of music and music materials.

A National Representative

In the early 1950s, Sir Ernest MacMillan invited Kallmann to be an individual member of the Canadian Music Council. The *Canadian Music Journal,* the scholarly publication of the Canadian Music Council was launched in 1956, one year after MacMillan's *Music in Canada.*[36] Kallmann was a contributor to both publications, as well as being a member of the editorial board for the *Canadian Music Journal.* Kallmann remembered the excitement at that time when "the Canadian Music Council was trying to get all the national [music] organizations together, was trying to be an umbrella organization. It was also trying to establish contacts between Canadian and international organizations." The International Association of Music Libraries (IAML) was one such international organization:

> ... which was formed. I think there was a congress in Lüneburg, Germany in 1949, and one in, oh, I don't know, Paris, Florence, and they [the librarians] got together. Now, for me ... you know, my adoration for these learned scholars, and all these wonderful names, and they were specialists in the Italian Renaissance and they collected many manuscripts and all these people with all the credentials[37] and so on. But Canada, of course, wasn't part of it.

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[36]Kallmann, "Canadian Music Council/Conseil canadien de la musique," Encyclopedia of Music in Canada, (Toronto: U of Toronto P, 1981) 148.

[37]Kallmann's childhood heroes "were certainly not sports figures" but the learned professors. As a child he imagined that they memorized all kinds of information and took turns reciting for their colleagues. Although these childish notions corrected themselves in adulthood, Kallmann's admiration for scholars remained. He has stated, in comparing himself to this image, "I'm nobody really." Explaining this perception Kallmann says, "When I studied music, there were no music library courses or degrees, and there was no musicology. Musicology came around '54 or '55. So

The IAML had started the RISM *(Répertoire International des Sources Musicales)* project,

> which was the census of music before 1800, anywhere in the world ... and in my travels, especially to Quebec City, but also in Toronto and in Halifax, I had seen some pre-1800 music and so I thought we must participate. After all, I was interested in something which concerned Canada as a whole, not just me as an individual researcher.

Kallmann asked the Canadian Music Council for a formal endorsement, received it, and established contact with IAML. A letter was sent to the Secretary General of IAML, dated 9 February 1954, in which Kallmann requested that the requirement of ten music libraries within the country, as a qualification for taking part in the project, be waived:

> ... if my short sketch of old music in Canadian libraries convinces you that Canada should participate in this project, I shall approach some music librarians in Toronto for co-operation and we might draw up a questionnaire to investigate the holdings of old music in libraries across Canada. Possibly a national committee for the "Repertoire" could then be formed, whether there are 10 music libraries in Canada or not (I think there are, if you count the CBC's radio libraries). The main thing would be to get the work done, and the name of the working committee would be a mere formality.[38]

Response was positive. Kallmann received guidelines for reporting, how to and to whom, and information on other projects being undertaken by IAML.

> I must say that I made the work very simple for myself. Because RISM has so many different series and volumes, and in a country like Switzerland, Austria, France, Italy, Germany, where you have thousands and thousands of RISM items, naturally, one year you are going to compile the collections, one year the hymn books and one year the individual pieces of music, and so on. In Canada, once you ask some religious institute in Quebec or some old church in Fredericton, 'What have you got in music before 1800?', you don't ask them, 'What hymn books have you got?' and then come back two years later and say 'What choral music do you have?' You do it all at once. And so essentially, I did it all in the 1950s and then I asked people to report to me any new acquisitions.

Libraries reported their holdings of pre-1800 music to Kallmann who, for years, relayed this information on to the RISM project. In 1984, Kallmann was invited to the RISM project meeting in Kassel, Germany: "They paid the trip, I

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that's why I'm neither a musicologist nor a music librarian in the strict sense, nor a musician in the strict sense because although I play the piano I haven't performed or made a living at it."

[38]Kallmann, letter to Monsieur Fedorov, Secretary General of IAML, 9 Feb. 1954, in Kallmann's private papers.

think, and that was beautiful. We had about three days discussing RISM, especially manuscripts, how to deal with manuscripts."

In the mid-1980s, Kallmann recalls, "We made one more big attempt for the province of Quebec [to gather information] because we knew that there had been a lot more that had come to light." In 1988 a successor, William Guthrie, of the Music Library, University of Western Ontario, was appointed to continue the work Kallmann began over three decades earlier. Assuming his new responsibility, he stated:

> Dr. Kallmann started from scratch, and over the years, contacted many potential sources in order to locate these items. Now, thirty-four years later, he has handed me his files, which yield a wealth of historical and statistical information.... I am privileged to be able to continue the reporting function, and would ask that all RISM reports, except those related to Dr. Kallmann's Quebec update project, be directed to me.[39]

Another reporting responsibility undertaken by Kallmann involved Canada's new music publications. The journal of the International Association of Music Libraries, *Fontes Artis Musicae* (1954-), included a "Liste internationale sélective"[40] in each issue which reported new music publications by country. Kallmann was the "obvious person ... to do this for Canada" as he was on the receiving end at the CBC of many of the new publications in Canada. He submitted lists for many years.

The Canadian Music Library Association

Reporting the pre-1800 music and the new publications of Canadian music to an international music library network was not a task that Kallmann intended to carry out in isolation. He acknowledeged that contact with fellow Canadian music librarians was essential: "And who are these people? If I want to have some information about Vancouver, who do I write to and what do they have? Do they collect local materials, and so on? And who in Canada has [for example] a good collection of French music?" Kallmann turned to his contacts within the library and university communities to discuss finding those

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[39]William Guthrie, "New RISM Representative," Canadian Association of Music Libraries Newsletter 17.1 (Mar. 1988): 3.

[40]Vincent Duckles, Music Reference and Research Materials (London: Collier-Macmillan, 1964) 110.

Canadians working with music materials in Canadian libraries, and bringing them together into a music section within the Canadian Library Asssociation:

> I spoke to Ogreta McNeill[41] at the Toronto Public Library who was very enthusiastic. As a matter of fact, the Canadian Library Association had already on its own talked about a music section, you know ... [they had] a children's library section, public library section, research sections, and whatever. So they wanted to create a music section. Then I had made contact with Lucien Brochu[42]....

Letters, signed by Sir Ernest MacMillan and Miss Jean Lavender, as well as McNeill, Brochu and Kallmann were sent to all interested persons and all libraries whose collections might include music,[43]

> ... and said we want to found a section and we need support and I guess we need membership lists [i.e., lists of potential members], endorsements from various people. We probably needed a certain number of signatures. There were a lot of people in Toronto, [in] various public libraries. They weren't music specialists but they were, among other things, in charge of music.

The efforts of Kallmann and a group of equally enthusiastic individuals led to the establishment of a music section of the Canadian Library Association.

> It was at Niagara Falls where there was the CLA convention in '56. We had a luncheon and we invited none other than Arnold Walter and Mrs. Walter. Lorna Fraser drove us and Jean Lavender was there. Mrs. McNeill was there and I was there. Mrs. McNeill as the sort of senior music librarian, at least in Toronto, became the first president, or chairman.

Kallmann took the chairmanship next, 1957-58, and again in 1967-68. Kallmann recalls how the Canadian Library Association provided the administrative support for the fledgling section by mimeographing, collecting fees, allowing access to the journal, and generally giving moral support:

> It meant that the individual members just had to pay a section fee, I guess $2.00 a year or so, in addition to the CLA fee.

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[41]Ogreta McNeill, at that time the head of the music collection of the Toronto Public Library, was the first Canadian to hold degrees in both music (1952) and library science (1953) (Encyclopedia of Music in Canada, 549).

[42]On two or three previous visits to Laval University, Kallmann had been assisted by music professor Lucien Brochu in finding copies of old music. Kallmann remembered: "This old music was stored in a little room in some beautiful old cupboards with glass windows, where the cleaning staff kept their supplies, and so that was the room where nobody had ever looked at it [the old music] in years...."

[43]"The Canadian Music Library Association-L'Association canadienne des bibliothèques musicales," Canadian Library 17.6 (May 1961): 320.

> The core, the executive, was from Toronto because you had to have people who could meet frequently. They were not only music librarians but they were very dedicated people. Yvonne Hearst and Lorna Fraser, Jean Lavender and Mrs. McNeill and I. Anyway we soon found projects to do.

Advocating a National Music Library

A first project for the new music section "undertaken during 1956-57 was the gathering of opinions concerning the kind and extent of musical services to be offered by the National Library when it [was] formally opened for use."[44] This project held considerable importance for Kallmann, as he had already begun to address this concern three years earlier. In a memo to himself, 19 January 1953, Kallmann outlined some major points to consider - a brief review of libraries and archives, coverage of the importance of musicological research to provide historical documentation of Canadian music history and literature, government activities in this regard, the need for the gathering of history 'now' as the pioneers were still alive - and out of these points, the tasks of the national music library. He also reminded himself to quote the Massey Report (1951).[45]

Six months later, 16 June 1953, in a letter to the first National Librarian Dr. William Kaye Lamb, Kallmann expressed an interest in the activities of the new National Library in the field of music. In three concise paragraphs he presented his case ending with: "I believe that the function of a National Music Library as archives for such documents [of the Canadian musical past] is one of its most urgent ones and should be taken into consideration in the planning of the library as early as possible."[46] Lamb's response was prompt and positive, saying, "If you care to send me an outline of some of the things you think a Music Division should do, I shall be very glad to have it."[47] As an interested individual, Kallmann sent off his recommendations to Lamb. Correspondence between the two librarians continued until submissions by Kallmann came under the aegis of the Canadian Music Library Association (CMLA).

The CMLA completed its survey (1957) and made contact with the National Library to present its membership's suggestions of what categories of materials were to be given priority in the National Library's acquisition program.

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[44]"The Canadian Music Library Association," Canadian Library 17.6 (May 1961): 320.
[45]Kallmann, memo, 19 Jan. 1953, in Kallmann's private papers.
[46]Kallmann, letter to W. K. Lamb, 16 June 1953, in Kallmann's private papers.
[47]W. K. Lamb, letter to Kallmann, 19 June 1953, in Kallmann's private papers.

Top priority was to be given to Canadiana. In the non-Canadian field, explicit guidelines were given regarding acquisition. Recommendations for services and additional suggestions were forwarded along with a special three-page addendum from Kallmann covering specific suggestions concerning the Canadiana collection.[48] Lamb welcomed this input and expressed interest in any further opinions or suggestions which might arise.[49]

It would be years before the Music Division would be established, but Kallmann's persistence in promoting its necessity was mirrored elsewhere in the recognition of its absence. In "Music in Canadian Universities," Ernest MacMillan outlined the positive aspects of having a music school within a university, pointing out that access to a good library would be of benefit to the music student. Parenthetically he added, "though unfortunately no music library in this country is really adequate."[50]

W. Kaye Lamb had purchased the Percy Scholes[51] library (1957) and in Kallmann's view "that was reason, in a way, to start a music division. But he didn't." In his article "The Percy Scholes Collection: Nucleus for a National Music Library," (1958) Kallmann fully described the acquisition and lauded the National Library for taking the initiative to acquire the material which was to form the nucleus for further additions. He expressed optimism that the National Library "may soon be looked upon as the nation's foremost source of musical literature."[52]

A Step Towards Standardizing Music Collections

Submitting recommendations for the establishment of a national music library was a major focus for the CMLA. Another task which needed addressing, however, was assessing the music collections of already existing libraries and recommending standards. Under the chairmanship of Helmut

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[48]Lorna D. Fraser, Secretary, CMLA, and Kallmann, letter to W. K. Lamb, 7 Apr. 1957, in Kallmann's private papers. (Original in the National Library of Canada.)

[49]W. K. Lamb, letter to Fraser, 13 May 1957, in Kallmann's private papers. (Original in the National Library.)

[50]Ernest MacMillan, "Music in Canadian Universities," Canadian Music Journal 2.3 (Spring 1958): 5.

[51]Scholes, an English scholar "of the widest interests, one of the few who are more interested in writing for the layman than for other scholars ... never sacrificed accuracy and attention to detail." From Kallmann's "The Percy Scholes Collection: Nucleus for a National Music Library," Canadian Music Journal 2.3 (Spring 1958): 43.

[52]Kallmann, "The Percy Scholes Collection," 45.

Kallmann, a committee submitted a list of items to the CMLA membership for their comments. This list was subsequently expanded and upgraded in an attempt to develop a set of standards for collections of music materials in medium-sized public libraries. The final publication included sections on books, periodicals, printed music and recordings, suggested children's recordings and a list of French books and periodicals.[53] *Standards for Music Collections in Medium Sized Public Libraries* (1960) gave public librarians some direction and guidance for creating and developing unified music collections within their libraries.

The initial core of CMLA executive members, Kallmann being one of them, set the tone for years of continued commitment to service to the music library community through the pursuit of worthwhile projects and the publication of useful materials for music librarians. Taking the initiative in another CMLA project was Kallmann's way of taking personal responsibility for developing and preserving an important historical source of musical literature.

The Data Sheet Project

"This is one of the main projects of my life." (Kallmann1990)[54]

From its humble beginnings in Kallmann's private collection, this CMLA-sanctioned project eventually expanded to achieve the official status of National Union Catalogue of Printed Music up to 1951, with its home in the Music Division at the National Library of Canada. An initial explanation of the CMLA project and the practical benefits of the bibliographical task are included in Kallmann's article "Music Library Association Digs Up Our Musical Past":

> The project will provide material for performers with an interest in our musical past and will furnish authentic period pieces to producers of period plays and pageants relating to our history. It has already revealed a wealth of cover pictures depicting pioneer life and personalities which will enliven exhibits in museums and pioneer villages.[55]

In 1963, Kallmann suggested to the CMLA that a bibliography of Canadian sheet music should be compiled. He pointed out that the material

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[53]Helen Sinclair, "Canadian Music Library Association." In Annual Reports of Officials, Projects, Sections, Committees for 1958-1959. Feliciter 4.9 (May 1959, Part 2): 4.

[54]During the July 1990 interview, Kallmann made this assessment, looking back over a lifetime of commitments to numerous worthy projects.

[55]Kallmann, "Music Library Association Digs Up Our Musical Past," Canadian Composer 11 (Oct. 1966): 18.

was disappearing fast and should be located and listed before it disappeared altogether and made the task impossible.[56] Kallmann was in the position to know precisely how difficult the situation had become, as he had begun collecting early Canadian sheet music in the 1950s. He attempted to include as much of this early Canadian music as he could in his *Catalogue of Canadian Composers* (1952), but as he explains: "I hadn't actually seen much of it, [as] I got my information out of dictionaries, lists, and so on." When the opportunities to purchase these materials presented themselves, he began his collecting:

> The first piece I collected was "Till the Clouds Roll By." The Toronto Symphony had an annual bazaar, I think it's in April or May, in the Canadian [National] Exhibition grounds. It was the biggest bazaar in Toronto. It was organized by the Women's Committee, usually the wives or the husbands of players and committee people and it was a huge thing. Anyway, there was a section of books and sheet music and I think that's were I got this piece "Till the Clouds Roll By." It was compliments of one of Toronto's dry goods companies. The piece is now at the National Library. And then I picked up a little bit here and there.

Initially, Kallmann's heart was not into this collecting, largely because he harboured a less than positive opinion of the popular music of that time:

> At first when I came across this music, I didn't want to collect it. This was trash! "Till the Clouds Roll By" - pop music! What did I want to do with it? But I kept it until there was some place to pass it on, in other words, the National Library, because I was already dreaming of a national collection of Canadian music.
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> Well then, I collected a bit more and more every year and I went to second hand book stores and almost against my will [because] I didn't want the music to fall into the wastepaper basket. One day, [Sybille Pantazzi at the Art Gallery of Toronto] called me. She was a librarian there. She knew that I was interested in Canadian music and she said: 'You know [John] Britnell, the auctioneer on Yonge Street? I've seen this album of Canadian music and I snuck it underneath so that nobody would find it, but you might want to buy it, it's $2.50.' OK, $2.50 in 1953, that's like $30.00 now, but I went and I picked it up.
>
> So I started to collect because nobody else was doing it ... and so I went on and on. Now hardly any of this music was [what] I had listed in the *Catalogue of Canadian Composers,* and also by that time [about 1960] I had, let's say, two to three hundred pieces.

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[56]"Canadian Music Library Association," Proceedings: 18th Annual Conference (Ottawa: Canadian Library Association, 1963) 71.

Kallmann was amazed that, within his collection, there was very little duplication. He pondered on how much music there must be since it hadn't begun duplicating itself after three hundred titles, so he decided to begin listing the music:

> I started a list of this music and I simply went page after page, item after item, as it came. I made a sort of short cataloguing entry, without any library cataloguing rules, just to identify it. Of course, I made use of it once in awhile when I wrote my *History [of Music in Canada],* 'Such and such did compose that' and 'Typical sheet music was, such and such'....

Kallmann also collected titles from the collection of the Toronto Public Library and from private collections, giving each list a separate page in a binder.

> I had five to six hundred items listed and I said, 'Now, it's time to catalogue this so one doesn't have to leaf through dozens of pages.' And, meanwhile we had our Canadian Music Library Association and I suggested that as a centennial project and I was seconded by various other people, and so it became our official project.

To inform the public and the library community of this project, advertisements were placed in a number of Canadian newspapers and a nation-wide interview was conducted with Kallmann on CBC Radio. Canadians were encouraged to look into their attics and piano benches for this old music.

Kallmann visited the National Library to ascertain some information on a proposed cataloguing procedure for the sheet music.[57]

> We debated for a while how to do this. It seemed to me that the standard cataloguing index card was not the right way because the important information was beyond the normal cataloguing card, especially the dedication or the occasion, for [example] 'the such and such bazaar,' 'For the needy' and 'The Irish Immigrant Society,' and the description of the cover picture which often is more important than the music itself. [Also] who printed it?
>
> Anyway, you can't squeeze all that onto a catalogue card. So we went to Professor Katherine Ball who was one of the Library Science professors in Toronto and she came back to us and said: 'What you need is a data sheet. You don't want a catalogue card, you need a data sheet which has all this information: occasion for the composition, dedication, picture, advertisements on the back for other music', because that would give us all kinds of listings. So the data sheet was selected as the format.

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[57]Kallmann, "CMLA Centennial Project - Music Printed in Canada Up to 1921, Chairman's Report for 1965-6," Proceedings of the 21st Annual Conference June 19-June 24 1966 (Ottawa: Canadian Library Associaton, 1966) 97-8.

The cataloguing committee members each undertook to complete the data sheets for a different sheet music collection. Kallmann did his own, "Ogreta McNeill probably did the Toronto Public Library and then there were some private collections which we divided up and we borrowed it from the people [who owned them]." The location and/or ownership of each item was added to the bottom of the data sheet. Libraries were visited in order to list their Canadiana sheet music, but with a project so large, there weren't enough people to cover everywhere. "So it is by no means a complete list of everything in Canada."

> There are two kinds of data sheets - seen and unseen - because there's a lot of [information] you get from the advertisements on the back of the music, or from old concert programs, or out of essays and books and whatever. It's all put on the data sheet because whatever you know, no matter how incomplete, it's another bit of information.

By 1967 enough had been catalogued to consider creating a subject index. As the introduction to *Musical Canadiana: A Subject Index* indicates, the listing of "800 vocal and instrumental pieces of music published in or outside of Canada up to 1921, composed by Canadians or non-Canadians and significantly associated with the social life, physical features and political events of Canada by virtue of title, lyrics, plot, cover illustration or dedication to groups or eminent individuals"[58] was the first by-product of the larger centennial project of the Canadian Music Library Association.

The Data Sheet project, started on Kallmann's initiative in 1965, had grown from a small collection of sheet music he kept on his desk:

> At first there was one little pile and then there were two, three, and by the time I moved to Ottawa it really occupied a lot of space. I still continued to collect on my own and then in 1971 or 2, I sold it to the National Library.... [National Librarian Guy] Sylvestre wanted to have it [the sheet music] and I didn't want to carry it from one place where I lived to the other. I suppose there were about 600 items. I amassed quite a bit. And so, Sylvestre asked an outside appraiser to come in and put on a price.

Kallmann transferred ownership of his collection of Canadiana sheet music to the National Library in the early 1970s, shortly after he arrived there himself:

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[58]Canadian Music Library Association, Musical Canadiana: A Subject Index (Ottawa, Canadian Library Association, 1967) title page.

> At a certain point when Maria [Calderisi Bryce] came [to the National Library] and took this on, she felt that there should be more than access by composers and she suggested, or we worked out together, one by publisher, one by year, one by title and one by composer. I think title would be sometimes the first line of words, sometimes the title, a separate title. And, it's been used a lot. First of all for the *Encyclopedia [of Music in Canada].* There have been people here [at the National Library] who wrote a thesis on a certain illustrator. Some of them are fairly well-known Canadian illustrators or commercial artists. And there were people who were studying specific Canadian composers or music about New Brunswick or things like that....

In 1972, the CMLA became the Canadian Association of Music Libraries (CAML), the Canadian branch of IAML, and moved its headquarters into the Music Division at the National Library:

> CAML decided from the beginning to make the National Library it's official permanent address. The National Library after all was responsible for listing Canadian imprints, and as I said, they had catalogued by standard cataloguing rules, some of the materials. But still, that wasn't very satisfying because on a little catalogue card, information on one subject or another doesn't stick out. If you're interested in pictorial covers, on a regular catalogue card even if you put it down as notes, it disappears in all the print. But on the data sheet, some six inches from the bottom you just know where to look and that tells you what picture, if any, is on the cover.
>
> So, it didn't mean more staff ... except summer help and whenever we had a few hours. And the National Library had one more source of information, one more feather in its cap and that [the data sheets] was officially acknowledged as the National Union Catalogue of Printed Music, and we extended it to1951, up to the time that *Canadiana,* the monthly bibliography, was begun.
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> I think around '76, '77, in those years we did a lot of making up data sheets from the music in the National Library and also from the copyright lists. We xeroxed the copyright lists and took a razor blade or scissors or some kind of knife and cut in thin strips all the music items and then pasted each one on a data sheet, but on a blank sheet, and filed them. So that we now had a catalogue that covered not only what had been rediscovered, more or less haphazardly, but what existed.

The Data Sheet project, although officially started in the 1960s, continues to be supported by the National Library in the 1990s. Maria Calderisi Bryce's comments, reflecting an involvement with the project spanning almost two decades, indicate the value of this long-term undertaking:

> We call it a union catalogue.... It is a tremendous tool for access to that kind of material that would never, ever have been catalogued officially by the National Library and has still not been to this day.
>
> There are various ways of using it, and the date, and now more recently a place index has been set up which allows Canadians to pick out a body of material which may have been popular in Canada, popular enough to have been published in Canada in a certain decade or in a certain part of the country. And then a subject index to the sheet music allows people to identify special publications to honour a prime minister, or to honour a certain event.
>
> And really, it is extremely rewarding and a source of constant delight, I think, to everyone who ever has to use the sheet music collection. So the data sheets themselves have grown like Topsy or like mushrooms, over the years and they now number somewhere around 20,000. We also receive reports from other libraries; this is not only what we have at the National Library. We file other people's data sheets as well and the locations on it.[59]

In retrospect, John Beckwith recognizes a pattern in Kallmann's activities within the International Association of Music Libraries and the Canadian Association of Music Libraries and the commitment he brought to their varied projects:

> He came into organizations like those and he could see potential, particularly organizational things, logical things that the organization could do, could be responsible for. With the Music Library Association he was responsible in the sixties for some of their publications....
>
> This idea of making available historical material, beyond what was in his book, that librarians could use as resource materials was very much typical of his way of doing things.[60]

Personal Explorations and Contacts

A look at the list of activities and accomplishments of Helmut Kallmann might lead one to assume that the man had no interests, or perhaps no time for interests, outside the realm of music. In fact, much of his time outside the workplace was spent, by choice, engaged in music related activities. However, Kallmann did find time for a private life that eventually included Ruth Singer, the woman who became his wife.

In the early fifties, Kallmann rented a room: "... just on my own. I answered an ad in the paper ... and I had three or four years in that room." He

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[59]Maria Calderisi Bryce, telephone interview, 9 July 1991.
[60]Beckwith, 18 July 1990.

also bought a reconditioned piano (which he still has in his home today) and two cameras: "I bought one for black-and-white and one for colour. I remember taking the train to Niagara Falls in mid-winter. I took my first colour slides ... then I got a projector ... and I just marvelled at ... the sharpness of the picture! Colour photography was very new."

Travelling on Sundays was still a pastime Kallmann enjoyed:

> This was the Berliner in me.... On a Sunday you plan a trip, on a map and say you are going to walk from here to there, and then we take the train back or the bus back and it will take so many hours from here to there, that kind of thing. Now it's very difficult to do that in Toronto, or maybe anywhere in Canada if you don't have a car and you want to go somewhere, [for example] the Gatineau Hills. How do you get there? There's no regular bus, there may be a tourist bus, but then you can't walk. So it was very difficult and you had to figure [it] out. In those days, of course there were still railway trains, and there were buses going out to smaller towns. I remember ... Elmer Eisler [a fellow student] and I and his first wife would go on car trips. He was a great nature lover.

When Kallmann met Ruth Singer in 1951, he continued his trips, but no longer on the train or bus: "She did the driving in those days. We would make lots of trips around the countryside of Toronto.... That's what we did." On the 31st of December, 1955, they were married. Kallmann remembers the event as simple and private: "There was a very secular ceremony ... and then we had a few people over. The next day we had a bit of a reception with maybe 20 people." Kallmann acquired an instant family, becoming a stepfather to Ruth's fourteen-year-old daughter, Lynn. Today (1991), Lynn (now Lior Salter) is a university professor, married, and the mother of Kallmann's two grandsons, Colin and Ammon.

Newly married
Ruth and Helmut,10 June 1956

However, in 1953, Kallmann remembers: "I was still a bachelor.... It was the first time I was earning money and so I had a lot of free time and I wanted to learn more about art."

> I had been good in school in art, I mean, relatively. In [internment] camp I had done one or two little sketches. Well you know at this point, '53, my last art had been in 1939 in school. I bought one of these water colour boxes with twelve colours that we had in school and started doing water colour when I had settled in Toronto.

Taking some of his holiday time, he enrolled in a summer art course at the Doon School of Art near Kitchener, Ontario, where he found that his classes in oil painting were interesting, but he also learned he was more in his element with pen and ink.

Making a connection with art was not the only contact he made that summer: "I do remember arriving in Doon and they said, 'Oh yes, you are in cabin number seven,' or whatever, and I went in and deposited my bags and there I saw music, Bach's *Well Tempered Clavier!* I thought, 'Well that's very interesting, I'm together with a musician.'" Indeed he was. Kallmann made the acquaintance of his roommate, the young R. Murray Schafer. Schafer's interest in art was deeply rooted and, as Kallmann recalls, he didn't "know whether to become a musician or an artist:"

> ... and at that time he was inclined towards art. And so he tried things out and I think he was quite original. I don't remember just what he did but my impression is that he didn't quite fit into the regular mold where the teacher says, 'Mix these colours and do that exercise and then we'll paint this barn and then the fields' and so on, so that his imagination went its own way.
>
> Of course, we got talking very quickly of what he might do with his music. I think he was set on composition. Certainly very soon afterwards, now he would have been twenty-one at that time,[61] he did make up his mind to go into music.

Although his endeavours in art did not develop into a lasting interest, Kallmann's association and collaboration with Canadian composers did. John Beckwith recollects Kallmann at that time was:

> ... very concerned about the present musical development and relating to composers, particularly composers, because I think he's taken the view that composers are a finger on the pulse of culture, you

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[61]Since Schafer was born in 1933, this would have made him 20 years old in 1953. However, Schafer recalled the meeting at Doon might have been in 1952. Suffice it to say, it was in the early fifties and Schafer was a very young man at the time.

know. But I think he's always sort of taken that view which isn't always the view of historians. But he's always had a relationship to composers and followed what they are doing.[62]

Canadian League of Composers

Kallmann allied himself with the leading proponents of contemporary music in Canada, aware of the energy and passion of this group. His article, "First Fifteen Years of the Canadian League of Composers" (1966), traces the beginnings of the organization for which he acted as honorary historian:

> On the evening of 3rd February 1951 a number of composers gathered in the Toronto home of John Weinzweig to try to tackle some of their common worries. Before they parted that night they had decided the time was ripe to band together in collective action to defend their mutual interests as composers.... On the 16th May 1951 the Canadian League of Composers stepped before the public for the first time in a concert of music by John Weinzweig its first president....
>
> It was really a phenomenon of a dawning new era in Canadian culture, enhanced by the development of broadcasting and phonograph records as technical means of spreading music, the rising level of solo and orchestral performance and an intensified national consciousness resulting from Canada's war effort. Contemporary music had kindled the creative imagination of our young musicians.[63]

Canadian composer and member of the League, John Beckwith remembers the role Kallmann played in the formative years of the League's history:

> Organizations don't, as you probably know, always appreciate the idea of archives and preserving their activities for the future. You're going through building up an organization, going to meetings, thrashing out all the constitutional processes that you have to go through that are always so boring. So there was somebody who was saying, at the same time, 'Don't forget to file this,' and 'Look after these clippings and this program and these minutes because ten years from now everyone is going to wonder who did what.' Now there's an historian's sensitivity.[64]

Kallmann was invited to accept the role of honorary historian very early in the League's history:

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[62]Beckwith, 18 July 1990.

[63]Kallmann, "First Fifteen Years of Canadian League of Composers," Canadian Composer (Mar. 1966): 18.

[64]Beckwith, 18 July 1990.

> This might have been the summer of '51 or '52. Now the title sounds grandiose. Essentially, I was the keeper of the scrap book and the concert programs, the reviews, the publicity articles, press releases, and I did that for some 15 years.
>
> I had a phone call from Louis Applebaum. He said, 'Our executive has asked me to call you and invite you to become our honorary historian.' And I said, 'Sure.' I mean those were still the days when I had just started, I was early in the game and I had time. I was working on my *History* mind you, but how much time did this take? Weinzweig, for instance, I believe did most of the collecting. I went to all their concerts [and picked] up programs and so on, and cut out the reviews from the *Globe and Mail* and whatever.
>
> But Weinzweig handed a lot of the stuff to me and I put it in the scrapbook, one of those with looseleafs and cellophane protective covers, and so then there was a second volume and a third volume. It also meant that they invited me to their annual meetings. Another thing that I did, was take pictures.

Keith MacMillan recalled it as a time when composers began to agitate for more performances and more public attention.

> They were all would-be career composers and most of them did make a career out of composition. Helmut was the centre of documentation of that whole movement. And in his own quiet way, of course, he added his weight to the push for, not just recognition, but for the exposure of this music so that Canadian audiences would get to know the sound of these guys.[65]

Not only the sound was made public. The Canadian League of Composers published the *Catalogue of Orchestral Music* in 1957. Members submitted lists of compositions and completed detailed questionnaires which Kallmann then compiled into a final unsigned catalogue. Beckwith believes:

> His name really should be on it. I don't know why it wasn't. He really edited that. It was a modest sort of beginning, but I think a significant thing because before that there had been orchestral pieces ... going back to the middle nineteenth century but nobody bothered to put [them] in any kind of order. And here was a group of composers in one organization saying, 'Look, here's what we've written for orchestra.' That was new in the fifties, that sort of instinct was new and we were lucky to have someone to do it professionally.[66]

The effort of the League to champion the cause of composers was one of the contributing factors to the establishment of the Canadian Music Centre. The Canadian Music Council accepted a brief (1956) prepared by John Beckwith on

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[65]Keith MacMillan, personal interview, 19 July 1990.
[66]Beckwith, 18 July 1990.

behalf of the Canadian League of Composers which detailed the staff, services and activities of a proposed Canadian music information centre. The Canadian Music Council was able to raise awareness of the proposal by publishing a synopsis of the brief in the Spring 1957 edition of *The Canadian Music Journal.* A final brief was sent to the newly formed Canada Council offices in Ottawa in 1957. After further study, the Canada Council granted the official charter for the Canadian Music Centre in December 1958. While the publishing industry in Canada had not always successfully served Canadian composers, the new Canadian Music Centre had a mandate to do just that.[67]

Keith MacMillan left the CBC and assumed the executive directorship of the Canadian Music Centre in 1964:

> ... people were paid to do certain things at the Music Centre, principally and primarily to promote the work of Canadian composers. To do that of course they had to have the work and the League's collection then went immediately to the Centre.
>
> I found I was dealing with Helmut just about as much as before [when MacMillan was at the CBC] because we were both dealing with a lot of Canadian music, at the Centre almost exclusively, the CBC to a very large extent. Any career composer I figured ought to be served by the Centre, especially the leading dozen, or two dozen, whatever. And at the same time CBC dealt with them, so what is the breakoff, the dividing line between what the Centre did and what the CBC did? So constantly Helmut and I were comparing notes.[68]

Kallmann continued his archival duties for the Canadian League of Composers through the years. With his 1984 publication of "The Canadian League of Composers in the 1950s: the Heroic Years," Kallmann once again traced the history of the League. However, the perspective of an additional eighteen years since his first historical article allowed Kallmann to make some subjective reflections, including a discussion of his "relativity argument" and some proposed reasons for the difficulty of building mass audience appreciation of contemporary music.[69]

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[67]Karen Kieser, "The Canadian Music Centre: A History," Célébration, (Toronto: Canadian Music Centre, 1984) 8-11.
[68]MacMillan, 19 July 1990.
[69]Kallmann, "The Canadian League of Composers in the 1950s: the Heroic Years," Célébration (Toronto: Canadian Music Centre, 1984) 106-7.

Ten Centuries Concerts

Kallmann's working relationship with the composers in the Toronto area developed through his work at the CBC and with the League and led to his involvement in a Toronto based concert series. Although music from all eras was presented, it was early Canadian music that Kallmann helped procure for the Ten Centuries Concert series.

> That was a wonderful series, a wonderful innovation. Naturally the CBC was involved because some of the music might come from the CBC. I don't know whether the CBC picked up some of the concerts, but then, personally I was consulted when they wanted to do Canadian music. It was Murray Schafer's idea, I think, to try to do "Colas et Colinette" and the "Siege of Quebec." Now for the "Siege of Quebec" all that exists is a harpsichord part, a keyboard part, with some cues saying timpani, timpani roll and trumpet fanfare, and so on, but other than that it's strictly a keyboard thing.
>
> They wanted to perform it with orchestra, and so John Beckwith, Murray Schafer and I divided the whole piece into three sections and each of us did one third of the orchestrating for classical orchestra, 2 oboes, 2 bassoons and so on, and maybe a harpsichord, I don't know. So that was fun. Actually that's the only thing that I've ever done, as an orchestrator, that was performed.
>
> And also this was the era of mixed media, and [the like]. I got slides from the Public Archives of paintings of the Battle of Quebec and we projected those slides according to the different movements as well as we could match them. And I think John Beckwith and I were sitting in the projection room and operating the slides while the orchestra played the music, so that was one of my involvements.

One concert assembled under Kallmann's guidance and written by John Beckwith was "An Illustrated Survey of Toronto's Music, 1867-1967" which Beckwith remembers as a nostalgic view of a hundred years of music in Toronto. It was centennial year and "that was a local tribute to the music of the city, and I think one of the first times anybody had tried to do that. We probably couldn't have done it as authentically without Kallmann being able to pull titles out of a file and to produce a lot of that music for us."[70] Kallmann's program notes intended to prepare audiences not to expect a scholarly rendition of Toronto's music:

> The individual items or excerpts follow one another in the haphazard way one might pick up scraps of music walking along a city street in the summer when sound comes from open windows. One would pick

[70]Beckwith, 18 July 1990.

> up some good and much mediocre or even trashy music: one might pause in one's walk to listen until a pretty piece is finished or one might impatiently move on before a trivial selection is ended. It is this attitude, rather than any canons of good programme building that (should) explain the mixture of highbrow and lowbrow music on this panoramic survey.[71]

Kallmann wrote the program notes for a number of Ten Centuries concerts. Logically, this led to his supplying the jacket notes in 1967 and 1968 for the CBC International Service recording of "Colas et Colinette" and other recordings of Canadian music (see Appendix, Works by Helmut Kallmann). Once again Kallmann came into contact with Gilles Potvin of Radio Canada International, the organization responsible for releasing the records. Although their paths had crossed on a number of occasions through their work with the CBC and as members of the Canadian Music Council, it would be another few years before they would closely ally themselves to undertake the joint editorship of Canada's first music encyclopedia. By then Helmut Kallmann would also be busy establishing the Music Division at the National Library of Canada.

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[71]Kallmann, "Toronto's Music - Before 1867," Ten Centuries Concerts (8 Jan. 1967) 1.

CHAPTER FIVE

CHIEF OF THE MUSIC DIVISION, NATIONAL LIBRARY OF CANADA

> During Canada's Centennial on June 20, 1967, the new 15-floor building at 395 Wellington Street was officially opened.... The new building brought together collections of the National Library that had previously been stored in various buildings in the Ottawa-Hull area. Researchers, writers and students could now use books, documents, pamphlets, microfilm and sound recordings under one roof. The National Library could now become a recognizable national institution.[72]

National Librarian William Kaye Lamb was nearing the end of his career when the National Library took up residence in its new home. Over the years, he had accepted recommendations for the establishment of a music division and he had made the major acquisition of the Percy Scholes collection which stood as the basis for a national music collection. He did not, however, establish a music division before he retired. This task fell to his successor, Dr. Guy Sylvestre, Canada's second National Librarian (1968-1983). Kallmann had had the experience of going from library to library to conduct the research for his *A History of Music in Canada,* and he felt very strongly about the need for one central library which would serve researchers. When Sylvestre became National Librarian, Kallmann once again pushed for the formation of a national repository for music and music materials. He remembers a certain optimism at that time:

> Dr. Guy Sylvestre had new ideas. He was very ambitious ... and wanted to do things. He started all kinds of projects.... He started this Music Division.
>
> I was more and more getting involved in Canadian music research which was [in] my spare time.... I drew up the prospectus which I sent to Dr. Lamb and I sent it to the Royal Ontario Museum and to the Canadian Music Council. Dr. Sylvestre got one. It was a prospectus for an archives of Canadian music.... The point I emphasized [was] that so little Canadian music was published and so little was published about it, that anybody researching the subject depended on unpublished material.
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> So you have to go beyond the regular printed scores and periodicals and the few books about music. In 1970 the number of books about

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[72]"Twenty Years After: The National Library Building, 1967-1987," National Library News 19.11 (Nov. 1987): 2.

> music in Canada was ten or something, if that. There were half a dozen biographies or volumes of essays, my *History*. There was almost nothing and so you depended on all these ephemera, these vertical file materials.
>
> So I drew up this prospectus where I said Canada needs a special place where the documents and treasures of Canadian music can be deposited.... Dr. Sylvestre didn't say, 'Oh wonderful, we'll just adopt it.' But he did agree with me in principle.

Kallmann's follow-up telephone call to Sylvestre coincided with a decision Sylvestre had to make: should the National Library buy the Healey Willan papers? Willan had died in 1968 and his papers had been offered to the National Library. A number of American universities were also interested in acquiring them. Mrs. Michener, wife of Governor General Roland Michener, was a strong advocate for retaining them in Canada.

> She sang in his [Willan's] choir ... and so she was very interested in the Willan papers and she called Dr. Sylvestre saying, 'Can we get the Healey Willan papers, because the Americans, you know, they have lots of money and Willan is well known all over the North American continent'.... Anyway, Dr. Sylvestre said the National Library would be willing to take them. Mrs. Michener wanted them, of course, to stay in Canada. Sylvestre said, 'You know, that's a lot of material, we do need somebody to look after it,' that kind of thing.

In order to have the government finance the acquisition, Sylvestre needed an estimate of the worth of the collection. He turned to Kallmann to perform this task with the knowledge that Kallmann was an expert in the subject area.

> So I went to Oakville where Willan's daughter lived and I looked it [the collection] over and I sent a report: what was in it and how rare it is and what its significance is, and so on.... And I told him: 'Of course you have to buy it. Naturally, it's a national treasure'.... And that helped Sylvestre to acquire the collection, which he then did.

Sylvestre was faced with finding someone to take care of this and future acquisitions and materials. After all applicants were heard, the position of Chief of the Music Division fell to Helmut Kallmann. "With the hiring in 1970 of Helmut Kallmann ... the Music Division was created. Dr. Kallmann[73] was the first subject specialist hired by the Library, and the Music Division, its first subject division."[74]

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[73]Kallmann received an honorary LL.D. from the University of Toronto in 1971. See Receiving Honours, Chapter Six.

[74]Ian Wees, The National Library of Canada: Twenty-Five Years After, A retrospective overview by Ian Wees published on the occasion of the Silver Anniversary of the National Library of Canada (Ottawa: Minister of Supply and Services Canada, 1978) 32.

> Now, I didn't have a library degree, all I had was a Bachelor of Music, in school music of all things, and I've never been in library school for a single day, you know.... But he [Sylvestre] wanted somebody who had this background in Canadian musical history, who would know what was important, where the materials were and who had published what and, also, who had a bit of a name.

Early Years in the Music Division

Kallmann brought some very definite ideas to this new position: "My main idea was looking at it from the point of view of the researcher," no matter what topic was being researched. The National Library must be able to offer a "one-stop music collection that embraces all types of musical Canadiana, whatever they are, as long as they document the musical life of Canada." Upon arriving at the National Library, Kallmann wanted to "look over the music shelves, find out where things were, what they had, how it was arranged, and so on." Instead, he was taken on an orientation tour by the Assistant Director of the Public Services Branch, Dr. Ian Wees. Kallmann experienced an initial frustration with this getting-acquainted period, as he remembers: "I only had an hour or so that I could look at the music." In the meantime, however, he became familiar with the other divisions, their collections and their ways of operating. "Also Dr. Wees told me what I was expected to do and what was waiting to be done, and I suppose there were a few letters right away that I had to answer, and so on."

Soon enough Kallmann was immersed in the collection and one of the first major tasks became evident:

> ... to unify the musical collections and to pass a sort of judgement on the strengths and weaknesses of the collection. And I think there were all kinds of little things that had no connection with one another. There were the copyright deposits of primarily sheet music from 1953, and the sound recordings only from 1969 on, the current production of publications in Canada. But then there were music periodicals in the periodical collection, interspersed with other periodicals. There were the books on music, books, scores, the catalogued ones which had come from the library of Percy Scholes. Then there was the Healey Willan collection. The papers had just been acquired a few months earlier. They hadn't really been opened. I mean, they might have been put on the shelf, but not sorted in any way. There were odds and ends from the Library of Parliament, for instance.

Before the opening of the official home of the National Library, music manucripts, books, periodicals, ephemera, etcetera, had been housed in the

Public Archives, but had not been collected into one central location. When Guy Sylvestre had acquired Healey Willan's musical estate, he found that it consisted of printed and manuscript materials, both archival and library materials. Kallmann recalls how printed and manuscript material "was mixed up, you couldn't separate it. It would almost be impossible. So it had to go to either the Archives or the Library." Sylvestre had wanted the materials to go to the Music Division:

> When Dr. Sylvestre started the Music Division, the Archives said, 'Ah, they are selecting manuscripts, letters, diplomas, and all these things - that's our area.' And so they started to write to musicians across the country, and I suppose writers and other people. But I think any kind of dissension was really on the level of the middle or lower staff who thought they were threatened. They weren't.
>
> Sylvestre asked me to write a report. And so I went through the catalogue of Beethoven, Mozart, and maybe a few others, and just about any manuscript of Beethoven's or Mozart's is in something called 'library'. Of course some were in private hands or in music societies, you know the Vienna Friends of Music Society, or something like that, or sometimes a museum or a conservatory. But there were very, very few manuscripts that are in something called 'archives'.
>
> Anyway, Sylvestre asked me to write a defence so that he had something to go [with] to the Minister and defend his policy. And oh, for years there were negotiations. Now, this did not just concern music but it concerned maps that are published, and it concerned literary manuscripts, and a variety of other materials. The Music Division simply got into it because Dr. Sylvestre had bought the Healey Willan papers. I don't know whether if he hadn't, on my own, I would have said, 'Let's collect manuscripts.' I didn't have to make that decision. Dr. Sylvestre made it, but it was really my hope and fervent wish that he would collect everything that was necessary to study Healey Willan.

With a staff of one assistant, Michael Barnwell, Kallmann began to separate the music from the non-music copyright deposits and moved them into the Music Division. "And then we did the same with the historical ones because the copyright deposits from the nineteeth century were largely still preserved. And we set up vertical files," recounts Kallmann. He could not have known then that this simple beginning would blossom so successfully. Over twenty years later, these vertical files have grown immeasurably, in size and value, as the current Chief of the Music Division, Timothy Maloney relates:

> Those vertical files which Helmut has built are a treasure trove, absolutely a treasure trove. And there is no other such gold-mine in the country to which people can come, researchers can come, and find as much information on all aspects of the music in Canada.... I doubt that there are institutions which hold the amount of information and the depth of information in their areas of concentration that we hold here in Canadian music. So those vertical files are just a national treasure.
>
> And as a matter of fact, the collaboration that we enjoy with the *Encyclopedia of Music in Canada,* which of course is another of Helmut's offspring, has put us in a very privileged position too, because while they are now working very hard towards producing a second edition, they are, or I on their behalf, have been writing associations and organizations and composers and musicians across the country. I've probably sent out about 1,000 letters this year already, requesting updated information.... We've gotten a voluminous reply and the upshot for the Music Division is that our vertical files are just bulging right now with absolutely up-to-date information on all aspects of music in Canada.
>
> And I see the 1990's as being just a wonderful decade for scholars on Canadian music to come here and do research because - we've got it. We've got it all, and we've got it up-to-date, and that to me is probably the greatest strength that the Music Division has - the vertical files.[75]

In the early 1970s, however, Kallmann's job was just beginning in earnest. Friends and collegues from Toronto visited to see how he was managing his new position and they were counted, along with the other patrons of the Music Division, as Kallmann began to keep statistics. As well, Kallmann handled some reference work, and particularly remembers one slightly peculiar call from a patron who wanted to know the plot of *Don Giovanni.* "She said, 'You know, just very briefly, in six words.' So I told her very briefly, but then I thought, well, what about six words: he loved one woman too many."

Kallmann as Administrator

Administrative tasks began almost immediately and they required Kallmann to think in an entirely new way:

> One day, after a few months, Dr. Wees said to me, 'I think it's time for you to draw up some kind of a policy for the Music Division.' I was sort of aghast, you know, my mind didn't work the public service way. What did I need a policy, a written policy [for]? We are giving service

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[75]Timothy Maloney, personal interview, 25 July 1990.

> to the public, we are collecting Canadian things, and music and that's it! You know, so why do I have to write this down?

Nonetheless, Kallmann did develop policies, along with developing the collections, services, staff, exhibitions, projects and publications. Flora Patterson, Director of the Public Services Branch, and Kallmann's 'boss', described his role as a nationally and internationally acclaimed expert:

> He was considered first and foremost an expert in collections, so he did a lot of negotiating in terms of collections. And also, he was so knowledgeable that he was available as a consultant for many kinds of people who came or wrote to the library, and so on. This is all, of course, his professional responsibility.
>
> But as a chief of a division, he also had a budget and responsibility for various things such as other managers would have in the Branch.... He would work out how much he would need for equipment that year, supplies and, he also would have an allotment of the book budget which was for selecting music books, and so on. So, he had budgetary responsibilities.[76]

One of Kallmann's staffing priorities was to try to get the most knowledgeable people possible. Ed Moogk was the first expert on staff, arriving in 1972. Twenty years freelancing at the CBC, with his program "Roll Back the Years," and years of studying the history of recorded sound in Canada, as well as being a major record collector himself, suited him to undertake the archival duties required of the custodian of the recorded sound collection at the National Library. Kallmann recalls, "I knew very little about recorded sound and Ed [took] a great load off my shoulders, that he knew so much and had so much information." Kallmann also saw the need for the skills of a librarian, "We needed a librarian for the reference work and for the books, ordering, selecting books, and so on." In 1973, Maria Calderisi [Bryce] came on staff after completing a special program in music librarianship.

> My strategy was to hire these experts rather than have a lot of people on the clerical or support level, but I had a price to pay. The professional people have strong opinions on how things should be done and very often knew more than I do. I mean, Ed knew much more about recorded sound, and Maria knew, and knows, much more about library techniques than I do.
>
> But I had the overall picture, and I had the subject knowledge. And I think I am a good organizer, on paper anyway. 'You do this, and your duties are 1, 2, 3, 4, 5.' I anticipate what you should do and I can sort of lay out things clearly, in principle, and on paper, and on an

[76]Flora Patterson, 24 July 1990.

> organizational chart, and so on. I like doing that part of administration.

However, he is the first to admit that he was not fond of confrontation and would rather deal with difficulties in a more conciliatory manner. Therefore, when the strong temperaments of his staff were aroused and dramatic differences of opinion surfaced, Kallmann would sometimes quietly wonder if there wasn't a prescription to help smooth out the situation. Put in his own words: "I think of myself as a good organizer on paper, but managing people, I don't think that was my great strength."

Maria Calderisi Bryce recalls that over the years, in some instances, Kallmann's personnel management skills were challenged:

> I think that was his one failing, really. He was not meant to be that kind of a manager. He was not a ruthless enough person.... Now, I think also to balance that statement out, he did much more at the administrative level upward, in keeping the National Librarian happy and informed on what his plans were for the Music Division, in getting the support and even managing to develop the staff of the Music Division to the point where it is now.... He was able to convince the administration, the senior management of the importance of the collection, of the importance of hiring music specialists.
>
> He knew what was going on in the collection. He had a personal, first hand knowledge. He would walk up and down the collection. He'd come and look when we got something new and he never divorced himself completely from the collection and/or from the reference services, especially if they had to do with Canadian content. He was a participating manager, but he still carried out a tremendous amount of record keeping, of a filing system that today still manages to divulge information when we need it.[77]

Stephen Willis, now Head of the Manuscript Collection, arrived at the Music Division in 1975. He recalls that the lack of space available for the Music Division was evident then, and has remained a perennial problem:

> Unfortunately we haven't been given a permanent home and we have grown much faster I think than most of the administration within the library thought or hoped that we were going to grow.... Dr. Kallmann was forever handing in reports about what space was required, how much expansion was going to take place, that sort of thing. Just simply the matter that we're sharing a building with another institution, and have been since the Library moved into the building in 1967. The Archives have been here since '67 also, and the building was built for only the Library.[78]

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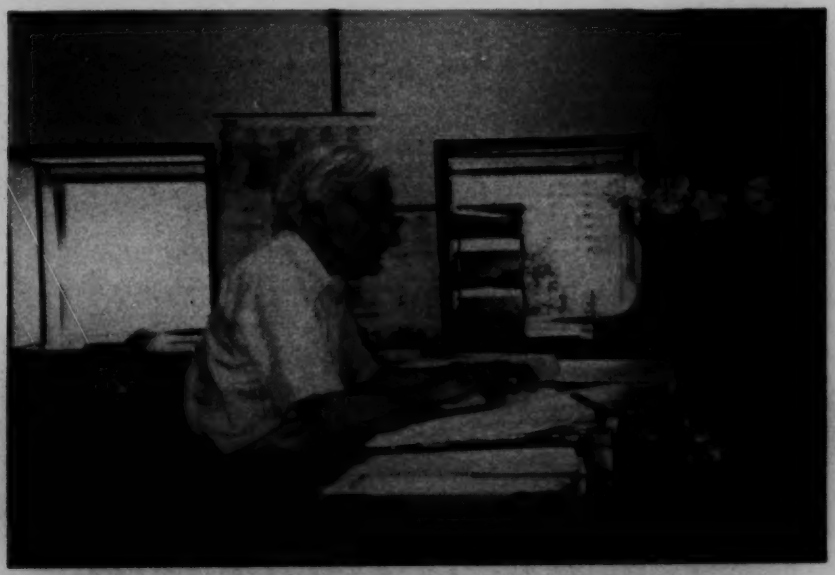
[77]Maria Calderisi Bryce, telephone interview, 9 July 1991.
[78]Stephen Willis, personal interview, 12 July 1990.

The Music Division continues to expand and challenge its space allotment, but looking back to the Kallmann era, Willis feels Kallmann achieved his objectives: "He wanted three sections[79] in the Division; he wanted three people looking after those sections. He got that. He wanted to build up a collection that, when he left, would be such a size, it just couldn't be relegated to a back corner, that it would become an important part of the National Library."[80]



Helmut Kallmann in his office in the Music Division at the National Library of Canada
On the occasion of his 65th birthday, 7 Aug. 1987

Collections, Acquisitions and Exhibitions

> If you have a high profile, like Dr. Kallmann did, that is well known in the music world, then people are apt to think about leaving their material to the National Library. Now, when I say leaving or depositing ...: many composers, after x-many years will deposit their material and then as time goes on they add to it. They don't wait until they die to leave their material.[81]

By 1972, almost all the music collection was located on 3M, the third mezzanine, at the National Library, where Kallmann's office remained for

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[79]The three sections are: Manuscript Collection, Printed Collection, and the Recorded Sound Collection.
[80]Willis, 12 July 1990.
[81]Patterson, 24 July 1990.

another 15 years. It was there that he would at times speak with members of the public who wished to leave their own, or their relatives', musical estates.

Two major acquisitions awaited Kallmann's organizational skills when he came to the National Library: the Percy Scholes collection, acquired in 1957, and the Healey Willan papers, 1969. The archival collection continued to grow with each successive acquisition or gift to the Library. Kallmann was concerned about the ability of his small staff to deal with the collections:

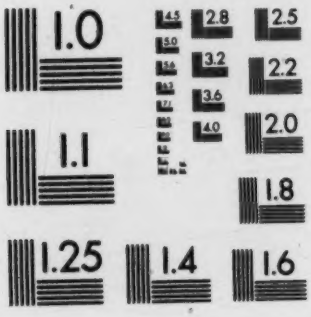
> I said to Dr. Sylvestre one day: 'It's wonderful getting all these collections, [but] we haven't got the staff. People are going to complain, 'Why should we give it to the National Library, if it just sits?' So that's when he created the job that Stephen [Willis] has. Stephen came in '75.
>
> I think when I was interviewed by Sylvestre he said: 'I'll give you one more job [that is, staff member] every year until you're about six,' and he kept his word. It was just fantastic, the man never broke any promise. I must say, I never had anything but the best relationship with him.... Sylvestre was 100% with us in the Music Division.

With the support of the National Librarian, Kallmann acquired the collections/papers of Alexis Contant, Claude Champagne, and "all kinds of other people." Kallmann relates how the archival part of the Music Division developed: "When [Hector] Gratton died about 1970, he was best known as an arranger of French Canadian folk songs. He wrote other things too, [but] he was not one of the heavy weight composers. So I went and I looked at his music ... together with a Montreal musician who was a friend of the family's." The composer's work was left with the National Library in the same way that other material found its' way there:

Opening of the Percy Scholes exhibition at the National Library of Canada 20 July 1977
l. to r.: Mitchell Sharp, Helmut Kallmann, Maria Calderisi Bryce, J. Owen Ward (Scholes' general assistant and advisor to the exhibition)

2 of/de 2

PM-1 3½"x4" PHOTOGRAPHIC MICROCOPY TARGET
NBS 1010a ANSI/ISO #2 EQUIVALENT



> One composer dies and the widow, or widower, says to another one 'What did you do with the stuff when your's died?' 'Well, the National Library, you know.' Or, then 'Who is in charge?' 'Oh, Helmut Kallmann.' 'Oh, yes, I know him from CBC. We know he's reliable.' I'm thinking of Eckhardt-Gramatté, the Winnipeg composer. Sure that's word of mouth, and then sometimes, as with the case of Glenn Gould, you take the initiative....

Major exhibitions were designed to portray the life and work of several different composers, with catalogues of their work also being published. Kallmann's first exhibit, the Healey Willan (1972), was a new and special delight for him: "The idea was to select materials to tell the story of his life and his contribution, to show the variety of the materials we had, and the service we gave. And I had never done anything like this, but I loved it." Kallmann worked with a team of people, headed by the National Library's exhibit designer, but it was his responsibility to "develop the concept of the exhibition, and the layout, and the selection of the material."

Opening of the Glenn Gould Exhibition at the National Library of Canada
13 April 1988
In the foreground, l. to r.: Russell Herbert "Bert" Gould (Glenn's father), Vera Dobson Gould (Bert's second wife), Flora MacDonald (Minister of Communications, responsible for Culture), Helmut Kallmann

The Glenn Gould acquisition was completed even though Kallmann knew he did not have sufficient staff to deal with it at the time. Timothy Maloney acknowledges the importance of this collection:

> He had to handle the whole Gould acquisition, for example, which was immense, it's huge, over two hundred boxes. Typically a big archival acquisition is, you know, forty, fifty boxes. It was four or five times that.... It really was a major *coup* for the Music Division, and continues to be the single biggest acquisition for a manuscript collection and, arguably, the single most important archival collection in terms of the importance of the person to whom it had belonged.... There's only one Glenn Gould and he was absolutely a giant in Canadian musical circles.
>
> Had I been in Helmut's place, I probably would have done exactly the same: acquire it without the extra help, put it over to the public as soon as I could, despite the fact that it wasn't organized.[82]

Due to the enormous size of the collection, Kallmann continued on, even after he had officially retired, to organize an exhibition and to publish an exhibition catalogue. In the preface to the catalogue, National Librarian Marianne Scott (1984-) states:

> In 1983, the National Library of Canada acquired from the Glenn Gould Estate many of Gould's personal papers and possessions. As part of the acquisition arrangements, the Library agreed to hold a major exhibition on Glenn Gould within five years of the time that the Library received the materials. *Glenn Gould 1988* honours and sheds light on a man who was and is known worldwide and yet, in many ways, remains an enigma.[83]

The exhibition opened in Ottawa at the National Library, 14 April 1988.

The Encyclopedia of Music in Canada

Kallmann had barely begun the massive undertaking of building the Music Division for the National Library, when he was called upon to assume the critical role of content editor for Canada's first encyclopedia devoted to music in Canada. Starting as a major undertaking in the 1970s, but with its roots in the 1950s, the *Encyclopedia of Music in Canada* has occupied Kallmann for over 20 years.

> Now, my idea is that I had collected the kindling wood and John Beckwith provided the match, and Chalmers was the one to light the

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[82]Maloney, 25 July 1990.

[83]Kallmann, and Ruth Pincoe, comps., "Preface," Glenn Gould 1988, Exhibition catalogue, (Ottawa: National Library of Canada, 1988) .

match by finding John Beckwith's match. But Chalmers still had to find the firewood, the kindling wood, or whatever. Kindling is better, after all, not everything came from my green binders. But without my kindling wood, it would have been much more difficult. They would have had to start from new.

So, this was an important source for the *Encyclopedia*. And there were others, the National Library collection, and there were the collective notes of all the contributors and editors. But I think this was the kindling wood.

Kallmann's metaphoric way of referring to the genesis of the *Encyclopedia of Music in Canada* (EMC) involves factors which developed over the two decades before the EMC began. In the late 1940s, when Kallmann began to research and accumulate materials on the history of music in Canada, he collected these into three-ringed, green-colored binders. The collection grew steadily over the years, along with his reputation. Keith MacMillan recalled that in the late 1960s, Kallmann felt he "had to do something with all this stuff. He was also functioning as a sort of one person authority on Canadian music, and people from the world over were writing to him."[84] Not only was Kallmann considered an authority in the field of music history, but he had also gained tremendous knowledge of music reference materials. Kallmann's review, "The New Grove's: Disappointment to Canada" (1955), delivered his astute assessment of the coverage of Canada in the fifth edition of *Grove's Dictionary of Music and Musicians:*

Kallmann in his private study
Shelving shows rows of "green binders"
July 1990

[84]MacMillan, 19 July 1990.

> ... As far as Canada is concerned, the new edition is a bitter disappointment. To thousands of people in Canada and abroad, who in decades to come will turn to Grove's as a standard musical reference, the work, excellent features though it possesses, will be next to useless in answering specific questions or giving a broad picture of music and musicians in Canada.[85]

This problem was apparent elsewhere, as Kallmann had previously recognized the lack of detailed accessible coverage of music in Canada, in Canadian and other reference books. As early as 1949, in a quest for employment after graduating from the University of Toronto, Kallmann made public his thinking on the subject of a Canadian reference book when he sent a suggested outline for a survey of music in Canada to CAPAC (Composers, Authors and Publishers Association of Canada Limited) and to Arnold Walter: "I thought they might bite and give me a job on compiling information on Canadian music (which they didn't, of course). The outline ends with four potential uses of the survey, of which the fourth is to publish a handbook or encyclopedia of Canadian music."

After the submission of the survey proposal in 1949, the 1955 article was a next logical step in the process of bringing this perennial short-coming to light: "I made that point, and I made it in other talks and so on." In 1961, the CMLA compiled a bibliographical finding list[86] which had grown out of Kallmann's analysis of the Canadian content of, "by 1960, 45 reference books. I had actually sat down and looked through the *Grove's,* the *Thompson's,* and the *Baker's.*"[87] The bio-bibliography extended [the investigation] to about 120 books and provided proof of the neglect of Canadians in such books."

Kallmann was all too aware of the deficiency in non-Canadian reference books in dealing with Canadian coverage. He privately developed remedies to this situation: "Also the late 1950s, on a list of projects which I wrote down for my own benefit, '... a biographical dictionary.' On a later list of this kind, about 1970, '... a dictionary of Canadian musicians, concise Oxford dictionary, 1/2 length, 1,000 persons on 200 pages'...." The binders [33 by 1970], the articles,

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[85]Kallmann, "The New Grove's: Disappointment to Canada," Saturday Night (Toronto) 12 Mar. 1955: 25.

[86]Melva J. Dwyer, Lucien Brochu, and Helmut Kallmann, comps., A Bio-Bibliographical Finding List of Canadian Musicians and Those Who Have Contributed to Music in Canada, (Ottawa: Canadian Music Library Association, 1961).

[87]The three names Kallmann refers to are: *Groves Dictionary of Music and Musicians* , 5th ed.(1954); Thompson, *International Cyclopedia of Music and Musicians* (1939, 1958); *Baker's Biographical Dictionary of Musicians*, 5th ed. (1958).

the talks, the private thinking-through and the planning for appropriate projects, all constituted the "kindling wood" for the EMC. Next, the "match" was needed.

In 1969, Keith MacMillan, editor of *Musicanada*, provocatively introduced an article which was given a central place in the July-August edition of that year:

> One would suspect that, if Canadian music projects any image abroad it is most likely in considerable measure through the international reference books which are consulted by students, musicians and research workers throughout the world.
>
> And what do they find, these seekers after knowledge? As a shocking example of "what ain't so", solemnly documented in the world's professional reference literature, we give you John Beckwith's exposé "About Canadian Music: The P.R. Failure", which forms most of this issue.
>
> Ignorance, it seems, is by no means confined to the unlettered. Was it not Socrates who said, "He who knows not, and knows not he knows not - he is a fool!"
>
> Encyclopedia editors please note. He may mean you.[88]

In his article, John Beckwith began by asking these incisive questions: "How do foreign editors and writers on current or past musical history regard Canada? The printed materials to which the curious-minded will go for musical information about us - are they fair? are they accurate?"[89] By examining the Canadian content of various international music reference books, he concluded that: "... with only a few exceptions, foreign writers, editors, and publishers are appallingly ignorant of Canada's musical attainments and prefer to remain so, and that, even among the exceptions, the reluctance to give the recognition to the prime rôle played by composers in our musical life is virtually total." Beckwith continued with: "Our public-relations failure in music is no news. And no doubt the failure *is* ours, principally.... It seems that, while Kallmann's particular criticisms [in "The New Grove's: Disappointment to Canada"] were accepted, his general complaint was ignored."[90] Part of his plain-spoken conclusion stated: "I merely say this: that we have produced here a musical climate as interesting and vital as, and in some ways distinct from, those found elsewhere, and that it is time both we and the world at large knew more about it."[91] And so, this was the "match" waiting to be struck to the "kindling wood."

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[88]Keith MacMillan, "The Editor's Desk," Musicanada 21 (July-Aug. 1969): 2.
[89]John Beckwith, "About Canadian Music: The P.R. Failure," Musicanada21 (July-Aug. 1969): 4.
[90]Beckwith, "About Canadian Music," 4.
[91]Beckwith, "About Canadian Music," 13.

Philanthropist and publisher Floyd S. Chalmers read Beckwith's article, from which he deduced "the necessity for a nation to provide systematic published discussion of its own music before it could expect other nations to enter that discussion. He saw the clear need for an encyclopedia that would be Canada's own statement about its music and decided to do something about it."[92] Chalmers had yet to find the "kindling," by Kallmann's way of looking at the history of these events, but he was certainly ready to strike the "match."

Kallmann, in his role as historian, has developed a chronology of the events leading to the publication of EMC.[93] It begins with the 1970 meeting of Keith MacMillan, then executive director of the Canadian Music Centre, and Floyd Chalmers "to discuss the idea of a reference book about Canadian musicians. Then the next person that Keith contacted was John Beckwith because of his writing ability, his editing experience, and his general intelligence, and so on." Beckwith, then Dean of the Faculty of Music, University of Toronto, was too busy himself to undertake the task, but remembers meeting to discuss the possibilities of an encyclopedia and to suggest names of people would could take on the various jobs that were needed, "and the obvious person to take it on was Kallmann...."

> We had both [he and MacMillan] known Kallmann and so it seemed he was the obvious person to co-ordinate it or develop it. Potvin's name came into the picture quite early because I had worked with him on various other things and I knew that he and Kallmann were associated, because through CBC they knew each other. It was obvious that we had to do it as a bilingual project and therefore it needed a strong francophone personality, professional research person and writer. Actually the idea of Kenneth Winters didn't come in until somewhat later. That was a year or so after we got a few more meetings going and the way that things seemed to be divided up, it seemed to be appropriate to have someone who was not so much researcher, but as a writer to do the writing and concern himself with style and editing, and so on. He came in at that point.[94]

Kallmann's recollections illustrate how simple the initial idea was:

> Chalmers had the idea of a book, an ordinary book, let's say the size of my *History* or so, which would concentrate on Canadian music, but

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[92]Kallmann et al., "Introduction," Encyclopedia of Music in Canada (Toronto: U of Toronto P, 1981) xii.
[93]Kallmann, "EMC Pre-History and Early History," ts., 24 May 1985, in Kallmann's private papers.
[94]Beckwith, 18 July 1990.

> which would at the same time be a practical guide for a student. And the famous example was *glissando,* [if] somebody wanted to know what glissando means, he could look it up in that book. Well, I think it didn't take very long that most of us said, 'No, it should be entirely Canadian slanted, because there are many books that tell you what *glissando* is.

With the establishment of the Board of Directors, major funding from Chalmers himself, as well as from the Floyd S. Chalmers Foundation, and requests for additional financial subsidies in place, the EMC project was launched. In a manner of speaking, the fire had been started.

MacMillan contributed his time and expertise to the initial planning stages:

> It was obviously going to be a mammoth organizational job and Helmut's heart isn't in organization. And I'm not saying that he's not a good organizer. He probably is. He certainly organizes himself extremely well. But to run two offices, maybe three, administratively and so on? So we tried to set up a system whereby he didn't have to. He didn't want to be called editor-in-chief. He pretty well insisted on being called co-ordinating editor, sort of implying that the other people were doing all the work. Nevertheless, he was right at the throat of that funnel.[95]

"So in 1972, basically everything is in place, you've got the three editors," Kallmann recalls. The work on EMC occupied a tremendous amount of Kallmann's time when, at the same time, he was responsible for the Music Division at the National Library:

> I did the encyclopedia work evenings, weekends.... Dr. Sylvestre sooner or later gave me permission to attend meetings, make phone calls during the day and, later on I think, to take a certain proportion of my time off because, it was so much in the interests of the National Library to have this information, and to get the acknowledgement that the National Library was the source of so much of the material.

Determining a list of entries was Kallmann's first priority:

> You divide it into subjects, church music, band music, folk music, school music and so on. And then within each category you try to think of the names and the subjects, topics, organizations and so on. Also we worked on a production time table: How long would it take to write? How many articles? What will it cost? And that was in, by now we are in '73. Mabel [Laine[96]] began to work January '73, part time.

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[95]MacMillan, 19 July 1990.

[96]Mabel Laine "served first as accountant, secretary, assignments officer, and manager of the Toronto office, and later as administrator for the project as a whole." From "Acknowledgements," EMC, xv.

> And I was on the payroll October '72, but my pay was retroactive, because in July '72 I had started to do the list of entries.
>
> ... The general idea [was of my] being the architect of that [book]. First of all, it was quite a while before Gilles and Ken actually were involved. We certainly discussed the thing in the beginning but the idea of how the subject matters, the topics should be broken down, and cross references, and how you avoid duplication, I think, that was very largely my experience in handling reference books. I knew pretty well what a reference book is like, and the [Scholes]*Oxford Companion [to Music]* is a good model of how to get a maximum of information through a minimum of repetition.

Gilles Potvin remembers being released part time from his position at Radio Canada International to assume his editorial duties:

> ... At one point, [Jean] Papineau-Couture called me and said, 'Look, we've discussed many names and your name. If you're willing, if you are agreeable, we would like to have you for the French edition to work along with Helmut and in the same capacity Kenneth Winters'.... It was really a triumvirate, once it had been organized, you know.
>
> We met and made all the drafts on paper and, 'This article comes there, and then moves up to Helmut for revision.' You know, we prepared lots of things on paper but just to learn that when we started to work ,we did things as they came. It was a new project and a new field for all of us, so it was purely our feeling how it should be done, that it was done.
>
> It truly was a natural division that came between French and English of course, because the bulk of the contributors in French were from either Montreal or around Montreal, and the other way for the English. But this also meant that we had to sort of go over all articles. For example, Helmut sent his work to me and I sent him mine to be sure, because he knows about music in Quebec and I knew a bit about music elsewhere in Canada. So it was good to have three people because sometimes when we had discussions, the majority rule prevailed.[97]

Triangling

The triumvirate approach meant every few weeks the three editors met to discuss articles destined for inclusion in the EMC. First drafts would be read by each editor prior to the meeting. They would take the opportunity to make notations for changes, deletions, additions, or whatever else was necessary, and come prepared for a "triangling session":

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[97]Gilles Potvin, personal interview, Montreal, 2 Aug. 1990.

> We used to call that "triangling session" because we made a little triangle when the article had reached the final, or just about the final, stage. We were not going to come back to say, 'Oh well, there's too much praise on that person or that work, or not enough,' you know. Once we had agreed and a triangle had been put on the copy, that was the end.
>
> It was a triumvirate that was quite well balanced in many ways. For example, Helmut was very sensible, as always, on historical facts and detail. I was too, you know, but he had, through his books and his previous research, he had shown that this was his main interest, so he was not ready to leave some information out when he felt it should be supplied by EMC. Kenneth Winters was more inclined towards the contemporary scene, and of course he was more familiar with some composers of western Canada, so we entrusted him with articles on ... these people. He knew much more than I did. On the other hand, I was more familiar with the local scene, Montreal, and Quebec City, so we were not afraid of criticizing one another.[98]

Pat Wardrop joined the project in 1975 as a researcher, indexer, and bibliographer, and worked in the Toronto office. She remembers the sessions taking place in Toronto in the back room where the editors would sit at a big table:

> Sometimes they went to Montreal. Occasionally they did it in Ottawa. But basically, [they met in Toronto] because the administrator [Mabel Laine] was there, and because we did the indexing and I had all my files there, and there were endless little questions. They would come wandering in and ask: 'Can you find out this?' or 'Do you have this in your files?' or 'Did the Lyric Arts Trio really perform this on their own or were they working with New Music Concerts?' Slowly but surely, I set up quite a set of vertical files just with the research information in them (as many brochures and programs that I could get my hands on to keep), plus knowing the contents of the files on the specific entries. You got so you always checked.
>
> The three of them were fascinating together. I mean, Gilles was sort of there defending Quebec, the French side of things, very knowledgeable about opera, very knowledgeable about singing.... Helmut [was] just knowledgeable about everything in musical history in general, in Canada in particular. Well, he was the first person, and he was the one that would get the original article and it was his shape. I mean, he would look at it and say, 'Well it should say this and that or the other thing' or 'These are the questions I would ask,' and he'd be the first person to start molding this article. Then the interaction of Ken and Gilles and Helmut would really finish it off, this triangling process.[99]

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[98]Potvin, 2 Aug. 1990.

[99]Pat Wardrop, personal interview, Toronto, 16 July 1990.

Work on the encyclopedia progressed steadily, but over considerably more time than Kallmann originally expected: "The original idea was, well, it will take three years. The book will come out in '75, that was our first deadline. The first article I wrote, I believe, was July 8th, 1973. That was the article on J.D. Humphreys, who was a mid-nineteenth-century Toronto musician." Wardrop recalls it this way:

> His idea of a large project and someone else's are quite different. Helmut tends to see things in very large terms over a very long period of time. The Board, on the other hand, wanted it done yesterday. It became more apparent that the thing dragged on and on and on and we all knew it would take forever. We all put our heads down and just tried to ignore them, and hope they found the money.

Potvin remembers the public response to the extended timeline: "All people of the musical community, who we knew ... would say, 'When is your thing coming out?' I mean at one point, I think people thought it was a mystification or something that was purely invented that, it would never come out."[100] However, while experts from all over Canada were submitting their articles, the editors were faced with the task of developing guidelines for handling materials in a consistent manner. The *EMC Style Manual* was a critically important document:

> Well, it all started from Helmut, and then it evolved into this huge thing, and it should be published. It's a wonderful guide to how to write about music in Canada. There is a "list of compositions" style guide, discographical style guide, how to treat all kinds of things. There's the general bibliography, list of abbreviations, and everything in French and English.[101]

From Kenneth Winters, the style editor, came "Health of Language" notes, which were eventually incorporated into the style manual. Wardrop remembers how Winters was dedicated to precision in language:

> We were never allowed to use 'since'. [For example],'He has been conductor of the Alberta Chamber Music Society since 1975.' Ken said that if you're reading our book in 1990 that leaves that poor guy in the perpetual present. You can say he 'became' conductor in '75, or he was 'appointed' conductor. That's just as true in '90, as it was in '75, but it doesn't leave him hanging there. So we never used 'since'.

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[100]Potvin, 2 Aug. 1990.
[101]Wardrop, 16 July 1990.

We were always to avoid being geocentric. "He came to Toronto in 1982," means he came to where you are. He "moved" to Toronto, he did anything else, anything but came to where you were. And if you listen to the way people use verbs, you can tell where they came from, where their heads are, where their hearts are, something like that. It's fascinating. That's the kind of thing that Ken could catch you up on.

People read the EMC now, and the one thing that everyone seems pleased about is that it is a national book and I think the reason is, they don't even know that it doesn't have a Toronto bias, or that it doesn't have a Quebec bias, because Ken rode herd on the verbs.[102]

The project was completed and the *Encyclopedia of Music in Canada* was published in 1981. Two years later, in 1983, the French edition appeared.

Launching the *Encyclopedia of Music in Canada*
Press conference, Hart House, University of Toronto, 12 Nov. 1981
l. to r.: Helmut Kallmann (editor), unknown bystander, Kenneth Winters (editor), Gilles Potvin (editor), Floyd Chalmers (philanthropist), Michael Koerner (Chairman of the Board of EMC)

EMC-2

When all work was complete on the French and English editions of EMC, there was a concern about retaining a minimum permanent staff to answer inquiries and update on a regular basis:

[102]Wardrop, 16 July 1990.

> ... we felt the need to keep track of all information that we received that might be difficult later on to retrieve. If somebody wrote a letter and said, 'Here's an error,' or any of us reading an article discovered there was something wrong or we heard that somebody was appointed here or there, and you come three years later and [want] find out when did that take place, it's very hard, unless you write it down immediately. So we designed that amendment form....

A supplement to EMC was planned to incorporate the 1980s developments in music, but a feasibility study had to be undertaken first. While the study was underway:

> We couldn't decide on whether we wanted a new edition or a supplement and we sent out a letter to our faithful readers, the people that we knew: librarians, publicity writers, journalists, critics, and so on, and asked them. 'Do you want anything at all?' 'Do you want a supplement?' 'Do you want a revised edition?' And the clear majority was in favour of a revised edition.

In 1988, Kallmann began work on the second edition of the *Encyclopedia of Music in Canada*. Kenneth Winters' expertise was unavailable[103], so the triumvirate ceased to exist. The second edition is being co-edited by Kallmann and Potvin. From the beginning, Kallmann had more time to devote to the revision, as he had recently retired from the National Library.

> I worked out the theoretical basis. There are all kinds of preparation you have to do: the list of new entries, the list of old contributors, the list of any new contributors that you know about, the list of amendments, and there are these 12 or 15 [binders] of them, two or three thousand [amendments]. Then you have to organize the work flow. Now one of the big technical differences which everybody agreed on from the beginning, was that it should be on the computer.

English articles go to Potvin for final approval before they are translated. Work in Montreal takes place at the Université de Montréal, with Claire Versailles acting as general office manager, French assignments officer, style editor and chief researcher. A small research staff works at the National Library, close to the files which they must often consult. Mabel Laine, the English assignments officer and overall administrator, Pat Wardrop, as chief researcher, Robin Elliott as English style editor,and Mark Miller as jazz-pop editor work out of Toronto. Articles from all regions in Canada are written largely by people

[103]After the first edition of EMC was published, Kenneth Winters returned to his freelance work and his broadcast assignments at the CBC Ottawa. It was not possible for him to leave these employment commitments when the revision of EMC-2 was begun.

from the locale in question, or by those with the expertise required, making coverage truly national.

The revision is now (summer 1991) nearing completion and is expected to be published and released in 1992 (or 1993). Kallmann has shouldered a great deal of the responsibility for seeing that this project comes to fruition. In an October 1990 letter to me, he related the kind of schedule he must keep to assure the work gets done on time:

> ... we have realized that at the present rate EMC will never be ready for the deadline next summer [1991]. We called a meeting with the U of T Press and with some simplifying of the editorial process we hope to settle on a deadline for November 1991 for handing in the last articles.... It means that I have to wade through (read, judge, correct, comment on, provide some research and in some cases write) about 10 to 15 articles a day (7 days a week). No, I don't have to do ... the research, rewriting and correcting all by myself. Each article goes through 4 or 5 hands and each will make some improvements. Some articles will only take a couple of minutes to go over, some others several days. At least the workflow goes smoothly now. But I have to use every minute and my conscience won't even let me sit down at the piano except perhaps once a week for a few minutes.[104]

Promoting Research

For over four decades, Kallmann has kept up a constant stream of publications. His reports in the journals and newsletters of professional associations, essays on Canadian musical heritage, reviews, checklists and bibliographies, have been intermittently released along with music reference articles for the *Harvard Dictionary of Music,* the *Encyclopedia Canadiana, The Canadian Encyclopedia,* and *Encyclopaedia Britannica,* and biographical entries for the *Dictionary of Canadian Biography,* and *Die Musik in Geschichte und Gegenwart.* [105]

Kallmann has continued to do research on his own, but not in isolation. Instead, he has aided and influenced a new generation of researchers and graduate students. He was named honorary adjunct professor[106] for Carleton University, Ottawa (1975-). As a librarian, he sought to provide a comprehensive national music collection, for in-depth study on any Canadiana

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[104]Kallmann, letter to Dawn Keer, 11 Oct. 1990.

[105]See the Appendix, Works by Helmut Kallmann, for bibliographical details.

[106]Kallmann notes, for further clarification, "As of 1989, the 'honorary' is dropped and the position is now called 'adjunct research professor'."

subject. He developed finding tools and reference materials, all of which have proven to be immeasurably helpful to researchers. He promoted, through lecture and publication, his views regarding research; why it should be done, how to go about it, and even what topics would be useful to explore.[107] As an example, Maria Calderisi [Bryce] was given some direction by Kallmann for her master's thesis on music publishing in Canada:

> He can be extremely generous with his own research, with the information he has found, with anyone that is doing any special project. He's glad to give somebody a hand, but expects them to take it much further than he did himself, because he knows that he can't do everything.
>
> It was with his help that I decided on that *[Music Publishing in the Canadas]* as a thesis project and it was an ideal one because I had material there [at the National Library] to work with. And I had the beginnings of a file, of a tremendous amount of information right there in the data sheets, for example, through the publishers file, through access to who had published what, and in what years. So I could never have done it anywhere else but at the Music Division, and it was he that thought that I might find it interesting to do and shared it with me, what he had started. And that's the way, I'm sure, he has been with other people.[108]

There was a time when the state of music research in Canada seemed very bleak, indeed: "Musical research offers serious difficulties in Canada, where even the best libraries are inadequate and where post-graduate instruction 's (except for the recently established Master of Music course at Toronto) rarely available."[109] Ernest MacMillan's opinions pre-dated the establishment of the Music Division of the National Library (1970), and even the release of Kallmann's *A History of Music in Canada 1534-1914* (1960) which, as a primary reference source of Canadian music history, became a standard textbook in university music history courses. As well, it became a departure point for the continuation of research into the history of music in Canada. This has been acknowledged in subsequent histories, for example, in Clifford Ford's *Canada's Music: An Historical Survey* (1982):

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[107]Kallmann acted as reader for a number of theses. For example, to mention only a few, Nadia Turbide, Dorith Cooper, Barclay McMillan, and Maria Calderisi. His ideas on topics of research started in 1950 with "Canadian Music as a Field for Research" and continued with "Canadian Tasks for Musicology" (1970), "Summary of Talk About Topics for Canadian Musicologists" (1980). See details in the Appendix, Works by Helmut Kallmann.

[108]Calderisi Bryce, 9 July 1991.

[109]Ernest MacMillan, "Music in Canadian Universities," Canadian Music Journal 2.3 (Spring 1958): 6-7.

> In 1976, I set up a course in Canadian Music at Dalhousie University and discovered that no book was available in print which covered the development of music in this country. To my dismay I discovered that Kallmann's *A History of Music in Canada, 1534-1914* had gone out of print. Because Kallmann's book dealt in such detail with Canada's musical development before World War One, I decided to concentrate on Canada's music history since then.[110]

In a lecture given on researching in music, 18 March 1985, for the McGill Faculty of Music Graduate Society, Kallmann expressed his views on the purposes and techniques of research. He encouraged students to apply his suggestions, not only to dissertation subjects, but to the writing of articles, books, the compiling of bibliographies, inventories, and exhibitions.[111]

> Music should be the ultimate interest and purpose, not sorting, listing, unravelling for its own sake. I've said that many times. Whatever studying you do in music and library work and so on, this should always be at the end of the tunnel: I just want to sit down and enjoy listening to that music or playing, singing the music, and you should never [engage in the work] because you love to sort. Well, in many cases it does work that way. People love to unravel factual confusions, and so on, and do research for its own sake. But it really should be the music detective work ... don't give up, you know. There's always another way of finding, of investigating....

Kallmann's advice to others reflects his own methods of working:

> I start right in. I write down what I know and how I think it should be structured and then I stop. And now comes the methodology. But I've seen people who spend just months and months in working out the methodology and writing applications to the Canada Council and this and that, and half their energy goes into the housekeeping part of it.
>
> I love to just get right in the middle of things. So, after you've done a bit of a trial run, then see, 'Now is this what I need and how should I arrange it, and should I underline, or should I include given names?' or whatever it might be, and then start over and do it properly.

The trial run, in Kallmann's view, must include fastidious note-taking, keeping track of dates and always being able to backtrack through the data collected, which should be from "the most authentic source, direct approach, primary sources." List the puzzles that need unravelling, and during the investigation, document "secondary evidence" and "negative evidence." His notion of meticulous research, however, also includes chance: "I love browsing

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[110]Clifford Ford, Canada's Music: An Historical Survey (Agincourt, ON: GLC, 1982) v.

[111] Kallmann, "Researching Music in Canada," from Kallmann's private papers.

myself, going to the library ... well, that looks interesting. Pick it up, just by chance" it might offer something useful.

The Canadian Musical Heritage Society

Another project with its roots in the 1950s, but this time taking form in the 1980s, is the Canadian Musical Heritage Society. Presently acting as the chairman of the Society, Kallmann has edited one volume for the anthology of early Canadian music, and made a commitment to future endeavours.

In the early 1950s, Kallmann had discussed one of his ideas with John Beckwith. He was interested in creating an anthology of Canadian music, much like Apel's *Historical Anthology of Music* (Harvard, 1946, 1949). In the early 1980s, Beckwith reminded Kallmann of this idea and the two of them discussed its possibilities. On another front, work was proceeding that would spark Kallmann's idea into reality. Beckwith recalls at that time Clifford Ford had been teaching a course at Dalhousie University:

> ... and he had developed a kind of collection to use with students of historical Canadian scores. And he wondered if there wasn't a market for something like that to be used at other universities. He came to speak with various people, including myself, including Kallmann.[112]

Kallmann was receptive when Ford telephoned to discuss his proposal of a possible series of publications of Canadian historical musical literature:

> And it seemed the logical step, that having produced so much information about Canadian music and having written the *History [of Music in Canada]* 20 years earlier, without having access to how the actual music sounded, or very little of it - of course the National Library now had begun to collect and bring to light a lot of that music - but it seemed logical if you know about the music, you also want to see it and hear it.
>
> So the three of us [Kallmann, Beckwith, Ford] got together and we thought of other people who were in that line. Elaine Keillor had done quite a bit and shown a lot of interest. And Fred Hall is another one.... Fred had started to compile an anthology of documents on Canadian music.... Of course we wanted to have somebody who was at home with the French repertoire and we thought of Lucien Poirier.... We decided that the six of us would be the editorial board because the important thing was to be able to sight-read music, to have a keyboard facility.

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[112]Beckwith, 18 July 1990.

Executive and Editorial Advisory Committee of The Canadian Musical Heritage Society
At Carleton University, Ottawa, 11 Dec. 1989
l. to r.: Lucien Poirier, Elaine Keillor, John Beckwith, Fred Hall, Clifford Ford
Helmut Kallmann at the piano.

With a six member board of directors, the Canadian Musical Heritage Society was founded, and once it became a chartered organization, fund-raising began in 1982. Clifford Ford secured an initial grant from the Laidlaw Foundation which allowed the Society to begin preparing for its first publication.

> Now our first big project, we didn't just start with volume one, was to gather the music. And the data sheets at the National Library were really the starting point, and then obtaining xerox copies of much of the music, and locating music which was not yet on the data sheets. We never got very much of that.
>
> Then we drew up the publication schedule. We immediately realized that one volume covering the whole 200 or so years just wasn't adequate. We decided it should be piano music, choral music, songs, orchestral music, chamber music and so on. We drew up a schedule ... and then we tried to make lists of the material that exists, where it was, and what - well the data sheets provided much of the answer to that - and we assigned editors....

Each volume was to be edited by a different person, with Kallmann being assigned the orchestra volume, for publication at a later date. The six editorial advisory board members would receive photocopies of all the proposed music for a volume in order to study its suitability for publication:

> Then we would get together and compare notes. But the editor, the main editor for that volume would probably prepare a sort of pre-selection. And then we would say, you know, 'I like this because' and 'I don't like that because,' 'There's too much of this kind of music' or 'We don't have enough composers from the east or west,' and so on. [After this], the volume's editor does all or most of the checking ... [and] prepares a list of all the errors and the corrections that have been made so that the errors [can be] eradicated.

Richard Johnston, a member of the Board of Directors, pointedly commented on the value of the work of the CMHS when he stated:

> I am constantly disturbed by the fact that we listen to our radios and we hear so damn much British music and German music and French music and American music, and so little Canadian music. We haven't got enough pride in our place yet, a pride of heritage, and this is a very, very good help. It's just a wonderful series.[113]

John Beckwith reflected similar sentiments when he commented:

> It's been an interesting project and I think, one that is still deserving of more recognition than it has had.... We've been brainwashed to think that Canada is a young country, which it isn't, and that it has no past, which is not true. It hasn't got a past of glorious masterpieces such as Austria has, and so on, but it has a past, and a rather rich past when you look at that series.[114]

Kallmann's *Music for Orchestra,* volume eight of the series, was published in 1990. A concert was held in the ballroom of the Chateau Laurier Hotel, Ottawa, on Wednesday, 11 July 1990, to launch this volume and premiere some of Canada's early orchestral music. Conducted by Victor Feldbrill, the National Arts Centre Orchestra performed, among other things, the Clarence Lucas *Overture* to "Macbeth", which Kallmann had found 40 years earlier in Sir Ernest MacMillan's Mendelssohn Choir library.

With this volume completed, Kallmann looks forward to editing yet another:

> I'm supposed to do another volume, I think volume 14 and that's supposed to be the daily dance music, marches and so on. I'm looking forward to that because that's where the best tunes are, usually.... I started to do this about two years ago [1988]. I only got to letter B or so.
>
> I took all the sheet music at the National Library and I picked out the dances, the marches and similar things and looked at it. I mean you can read a certain amount silently, and when I thought it had

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[113]Richard Johnston, 19 May 1990.
[114]Beckwith, 18 July 1990.

possibility, I took it to the National Library piano room. It's a little room with a piano. And I played it over and then I marked an x ... if I liked it, for future review. So, I'll probably come up with 100 or more pieces: Mr. Wilfred Astle's "Maltese Cross Brand Ragtime," 1905, I said, 'Good.' W. Braybrooke Bayley's, "Belle of the Rink," 1876, Waltz, 'I prefer this because the key is E flat and softer chords and his "Royal Canadian Dancers," 1878, because it has the provinces' names; B.C. is the best music.'

So, I've gone to the beginning of letter B and I found about four items, five items where I marked two crosses. So that's a preselection, but to get through this up to letter Z is going to take some time....

Victor Feldbrill, John Weinzweig, Helmut Kallmann
Chateau Laurier Hotel, Ottawa, Ontario, 11 July 1990
At the reception following the concert which premiered works from Kallmann's CMHS volume, *Music for Orchestra I*

Retirement

While Chief of the Music Division, Kallmann maintained an almost unbelievably demanding regimen. As this chapter has outlined, his accomplishments were numerous and significant. There were things, however, that Kallmann wished he could have completed before leaving the National Library:

> One thing I certainly didn't quite get done, was the business of the archival papers.... These 300 manuscript collections, it might have been 400 by that time, were in such different states of accessibility.

> Some had been listed to the last little page ... and some of them hadn't even been opened up. And I wanted to be able, at least, to have every one of these collections taken out of the boxes, given a number and show a description ... just very brief. I believe in doing the things according to a degree of detail [in] two or three different stages: a very rough one, and then a sort of survey, and then finally, when you really have time and staff, you do the fine details, [otherwise] meanwhile, nothing is accessible to anyone.
>
> There were other things. I had always hoped the photo collection would have its rules set up. This is one of the problems in these non-catalogable materials, vertical files and so on. Every time you get another person, they have other ideas on how to file it. One of my ideas is, if you are short of help, (which we always are, because we are trying to do so much), as long as things are where you can find them, as long as you are at the right address [this is the least you can do]....

Kallmann's philosophy behind the Music Division did not change dramatically over the years. When he began, as when he retired, he thought of the Music Division "as a mixture of a library, an archives, a documentation centre, where you document current events and that sort of thing, clippings, programs, and photos, and so on, and fourthly, as a sort of museum, a music museum." It was an awesome mandate for most, but a necessary, even an *only* way for Kallmann.

> I admit it was very much for the staff to cope with all that, and usually they didn't cope entirely. You know, we want to organize a photo collection, we want to organize the concert programs, and the sheet music should be in better boxes, and there should be a better system for this and that, and a lot of that is not in the narrow sense of the mandate of the National Library.
>
> And very often the staff said, 'No, you just have to give up collecting the newspaper clippings. It's just, it takes so much time.' But my argument has always been, if you don't collect it now, it'll be gone. Even if you collect your photos, if you just throw them in a box and wait for happier days when you have somebody to organize them, it's still better than [not collecting at all]....

Retirement from the National Library was official in October of 1987. A new Chief was named to the Music Division in May 1988. Dr. Timothy Maloney remembered how a letter of welcome awaited him on arrival. Kallmann's letter explained his philosophy and how he had gone about organizing and doing things:

> He [Kallmann] referred obliquely to ... [the] state of affairs in the manuscript collection by saying that he had tried always to at least

have an address for everything in the Music Division. If it wasn't fully catalogued or fully accessible or fully organized, at least he knew where something was on a specific issue and, that that had had to suffice for the time being, because during his years, I think they were very big acquisition years. He tapped his network of people and resources in the country and the stuff flowed in, and he lacked the people [staff], the resources. I mean, now there are eight of us. In the beginning he was alone, and gradually he managed to build a division of eight people.[115]

Kallmann's staff at the Music Division, National Library of Canada
At a party in honour of Kallmann getting the Order of Canada, 22 Jan. 1987
l. to r: Gilles St. Laurent, Florence Hayes, Stephen Willis, Maria Calderisi Bryce, Helmut Kallmann, Joan Colquhoun, Gregory Renaud

In the notice of his retirement in the *National Library News,* these words summed up his contribution:

> Dr. Helmut Kallmann was Chief of the Music Division from 1970 to 1987.... He has overseen the development of the Music Division since its inception, and it is now the largest collection of Canadian music in the world. The National Library and the Canadian music and academic communities have benefitted immeasurably from Dr. Kallmann's work.[116]

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[115]Maloney, 25 July 1990.
[116]"Retirements," National Library News 20.1 (Jan. 1988): 6.

CHAPTER SIX

ACKNOWLEDGEMENTS AND ACCOLADES

Helmut Kallmann's humility is characteristically evident when he speaks of his past accomplishments in terms, not of what he has done for Canada, but of how fortunate he has been to have had the opportunity to be in Canada to pursue his dreams:

> If I had stayed in Germany or in England, there wouldn't have been that challenge to be the pioneer music historian of that country because they had dozens before, for a century, who knew much more than I, and there was no need for someone to do it all over.
>
> But Canada was just the marvelous opportunity for pioneering. And I found out when I came to Toronto and I started university, that everybody had their eyes on the future. They were going to start the school music, all my classmates, they were going to start orchestras, bands and choirs and various schools and other people were going to establish opera and ... new university departments. Maybe they would introduce musicology. That was still five, six years away. And I was the only one who sort of looked backwards, into the rear-view mirror.
>
> I was lucky because, I guess, even in my childhood, essentially I was always looking for something others weren't doing. Also something where I could compile facts. But in Germany would I ever have become a musicologist or music historian? Probably a librarian in the end. Probably it would have worked out that way. Or some kind of editorial person, you know, where you do editing and proof-reading and compiling facts....

A Newcomer's Perspective

The connection between being a 'new Canadian' and 'making a major contribution to Canada' surfaced as a common point for consideration with a number of Kallmann's colleagues and acquaintances during many of the research interviews conducted for this study. What follows, are some excerpts which illuminate this theme.

A contemporary of Kallmann's, the late Henry Kreisel, Canadian author, had this to say:

> It's always fascinated me that it was people like ourselves [he and Kallmann], who were really not Canadian, certainly not born here, who were accidentally, in one sense, dumped here and then made the country our own, (and the country accepted us, obviously) but that

> we should have recognized the value and the interest in the Canadian culture. Whereas, when I came to Toronto, my schoolmates didn't know anything, nothing. When I asked them, 'What should I read?' Well, there were one or two people, Bob Weaver, he was interested, but ordinary classmates, people who were not primarily interested in literature, even if they were! I mean my friends and colleagues in English language and literature in Toronto didn't know much about Canadian literature. I mean there was a general sort of feeling of denegration: it wasn't very important, there was nothing very good anyway, all the good stuff is written somewhere else. Well, there's been an enormous change when I compare, but certainly that was the case and that's what I was trying to say to you.
>
> It's not uncharacteristic that Kallmann should have become the person who then became a pioneer in the study of Canadian music. Someone from outside. Maybe that's how it had to be. Maybe it was people from the outside who could see better, with a clearer view and with a better kind of perspective than people who were born and raised here. I don't know. But it certainly was interesting....
>
> ... So there are certain needs and I think Helmut felt the same kind of thing, and I think why we are grateful to the country is that it has allowed us to do it. Not every country would have given you this opportunity.[117]

Co-editor of *The Encyclopedia of Music in Canada,* Gilles Potvin reflected:

> Helmut Kallmann has been an initiator of that [the study of Canadian music history].... There were some things written about Canadian music in the past, but I think it is quite significant that it had to be a German that would come in and do the first comprehensive study of Canadian music. And I think this was an inspiration for many, many people and Helmut Kallmann stands as a sort of legend in many ways, I think.[118]

Words from Kallmann's long-time colleague and friend, the late Keith MacMillan:

> It was that catalogue, I think. I can't think of anything else that almost proclaimed Helmut's seriousness as a student of this kind of thing. I think it took a European or somebody from outside the country to start a study of this kind.
>
> It was the *Catalogue of Canadian Composers,* with all its faults, and there are many, but you cannot do a pioneer of work without making faults, (you're better off making faults than not doing anything).... The story behind the people and the listing of the kind of works that these

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[117]Henry Kreisel, personal interview, 29 May 1990.
[118]Potvin, 2 Aug. 1990.

> people were writing and Helmut's own intimate knowledge, because practically all of his work at that time and even since, has [come from] sort of root sources, not other people's publications.

In reference to Kallmann's *A History of Music in Canada 1534-1914,* MacMillan expressed an understanding of its place in a time when perspectives were different:

> I would find time and time again, he would have little stories about this, that and the other work as well as personalities and so on. So that was what impressed me. The fact that such a book could exist and he was the one who had done it. It's since been of course supplanted by many, but it's still a valuable book. I still refer to my copy from time to time if only to get a picture of what was then knowable in the early 1950s, which was another viewpoint entirely.
>
> But, I think it took a European to bring a fresh look at us. One takes oneself for granted. I was always very fond of Marshall McLuhan's phrase about fish, 'can see anything but the water.' Which means you're least sensitive to your most immediate environment because you take everything for granted. Well, Helmut didn't when he came here. He began to be curious about the musical history of this country and could learn very little about it. Most people said, 'Oh, we don't have any'....[119]

And finally, Richard Johnston, Kallmann's former theory professor, who had himself come to Canada from the United States, concluded:

> ... Helmut never accepted a challenge without giving his all.... He's done so many, many, many things for this country, this immigrant, this new Canadian. You see, you'd get much more out of a great many people from that point of view than you will out of a native born Canadian. I don't mean to say that native born Canadians can't learn how to be proud of their country but they too frequently take it for granted.[120]

An Encyclopedic Mind

Kallmann admits to a childhood admiration of professors with their immense knowledge of their subject matter: "When I was a child ... my heroes were certainly not sports figures, although we talked about the famous race-car drivers and the famous airplane pilots ... but one of my ideas of what adults do, was the professors." Ten or twenty professors sitting around a table discussing a chosen topic and determining who knew the most, was an idea Kallmann has carried through life: "The one who knows more - that is what I thought higher

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[119]Keith MacMillan, 19 July 1990.
[120]Johnston, 19 May 1990.

learning, university, was all about. That you memorized all kinds of information and then who knew the most from memory, could recite it." Kallmann, whether consciously or not, has come to be regarded by the standard he has always admired, that is, the 'one who knows more.' Others would term this his 'encyclopedic knowledge.'

The present Chief of the Music Division of the National Library of Canada, Timothy Maloney, a man more than twenty years Kallmann's junior, put it this way:

> [He's] got an encyclopedic memory, it is amazing! I, at my age, do not have the recall of the detail that he enjoys. It's a one-of-a-kind mind and who better than he to write the *Encyclopedia [of Music in Canada]* or to edit it. But details ... just don't leave him, not to mention details on an obscure acquisition or an acquisition that didn't take place.[121]

Stephen Willis, Head of the Manuscript Collection in the Music Division, shares the same perspective gained from working with Kallmann for 12 years:

> That, I think, has been perhaps his most lasting, or will be, his most lasting contribution to Canadian music, that he has that type of memory, that type of recall and that type of absorption. And that he was dedicated to digging up the history of Canadian music, making Canadians aware of it and doing it in such a way that the rest of the world would be aware also.[122]

Over the years, Kallmann has come to be thought of by some as the wise and trusted guardian. Patricia Kellogg, former CBC music librarian, now CBC Radio's Supervisor of Network Program Services, reflected some of her own feelings engendered from past contacts with Kallmann:

> Whenever we have engaged in professional activities, it's always been ... so nice to feel that you have somebody there who is not being judgemental about what's going on, but who is very careful. It's like the kindly professor who won't ever sort of say, 'You're stupid, that's wrong.' You know, they have no preconceived notions, and that's the kind of thing that was always very encouraging, I'm sure, to all of us.
>
> Because Canadian music, in a lot of cases when you're doing any kind of history, it's not like digging into great archives and going back into history, it's going into grandma's piano bench. But he never gave you the impression that this was a condescending thing to do, or he never said to you, 'Well that's not musicology,' which other musicologists in Canada would tell you - 'That isn't musicology and you can't get a degree in musicology doing Canadiana.' In those

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121 Maloney, 25 July 1990.
122 Willis, 12 July 1990.

days you couldn't. I think now a couple of people finally have, but that's not research, quotation marks, research.

And he did a great deal, I think to raise the stature of musicology in Canada and to always make anybody who was interested in working in it feel that what they were doing was academic, worthwhile, historian's work. Whereas, as I said, there were others who would have happily discouraged anybody from doing anything.

... the analysis of their works [Canadian composers] has yet to be done, and once it is done, then there will be the musicology. But if you didn't have the works collected and saved and identified by somebody like Kallmann, and the people he inspired, there wouldn't be anything to study.[123]

Receiving Honours

The University of Toronto acknowledged Kallmann's achievements and contributions by awarding him an honorary Doctor of Laws degree in 1971. Kallmann recalled receiving a letter informing him that the Board of Governors of the University of Toronto wished to know if he was willing to accept:

Doctoral Ceremony, University of Toronto, 31 May 1971
l. to r.: John Beckwith (Dean, Faculty of Music, U. of T.), Helmut Kallmann, Ormond Solandt (Chancellor, U. of T., 1965-71), Claude Bissell (President, U. of T., 1958-71)

> My conscience told me, you know, I've done enough of an equivalent of a doctoral thesis. I mean, my *History* had been out for 11 years, and the work for the *History* ... I went through a thousand books, or periodicals, to

[123]Patricia Kellogg, personal interview, 17 July 1990.

pick out a bit of information here and there. I mean, the research was the equivalent of a doctorate, and I thought, 'It's only fair.'

Kallmann was very pleased with the luncheon that was held in his honour and besides thanking the assembled academics, he wished to make several points:

> One was ... when we were in [internment] camp, we were sort of saying, you know, 'Are we ever going to be going to university or getting a doctorate degree?' And I would joke, 'If I ever get a doctor's degree it will be an honorary one because I don't see how I can ever raise the funds and so on to study.' The other point I guess I made was that I now was even with my father, who had earned his degree in Laws. So, now I have a Doctor of Law, but I know nothing about law.

Even so, the academic ritual involved with conferring this degree proved most interesting to Kallmann:

> Then, we went to the procession, and somebody dressed me up with [everything]: the fantastic red robe, and the mortar board, and the thing over your shoulder ... and then I was getting that degree, and there was a citation. I guess it was John Beckwith who read the citation. (Music is a faculty in Toronto and it had it's dean. John was a dean.) So he read the citation, and it said something [like] 'From refugee internment camp to the Chief of Canada's Music Collection, seems like a long way,' or something like that. That was his theme, and then I had to make an address. Well, nobody listens anyway, but I got through it.... My wife, who was trained as an actress and elocutionist, she gave me lessons on enunciating clearly and speaking clearly, and so on.

Addressing the graduates, Kallmann began with a humorous anecdote from his student days at the University if Toronto. He told of a time when, in order to qualify for a bachelor's degree, one had to complete a requisite number of physical education classes. No problem for Kallmann, except for the pool activity:

> I can swim, but I've never been able to dive, swim under water or stick my head under water or jump in.... So, when I finally presented myself at the Hart House swimming pool for the test, and there was no way to get into the water except to jump, I told the man, 'I just can't do it.' And so he said, 'Well, come back next week'.... [Next time] he said, 'Well, alright, you get into the water,' and he turned his back. I went in on the side, you know gradually, and I swam back and forth and back and forth. So that was fine. So I told them [the graduates] this story that I almost didn't get my Bachelor degree because I wasn't jumping into the water.

From there Kallmann proceeded to the major point he wished to make:

> The theme that I tried to develop, was the diversity of music and the vastness of the current repertoire. Whereas in my father's generation, [when] one musician from England and one musician from Italy ... met, they would know the same Beethoven, the same Verdi and the same Brahms. Today, if two musicians meet, even within the so-called classical field, and the one knows Baroque and the other one knows Bartok, there is almost nothing they have in common. And this process of sifting music, this multitude of music - you know, Canada has 300 composers and the United States probably 2,000 and the world, probably 10,000 serious, well-trained composers - this process of picking out the master works, ... how is it possible when there is so little common ground?... What's going to happen when you have to have more and more music, and more and more composers, and the musicologist - how much music is he supposed to know, 100 years from now? I didn't have the answer really, but I just wanted to state the problem.

The 'problem,' as Kallmann put it, was something that had occupied his thinking for some time. It dispelled Kallmann's childhood notions of the all-knowing professors, capable of absorbing all knowledge in a subject area. It highlighted the unalterable changes in the study of music, from classical to contemporary times. It was food for thought. Even though Kallmann thought it probably "would have been the common sense approach" to discuss the development of music in Canada, he "had a bit of an ambition" to share these other ruminations with the assembled graduates.

In 1977, Kallmann was presented with the Canadian Music Council Medal at the Canadian Music Council Conference in Vancouver. The Canadian Music Council Medal was "instituted in 1971 and [is] awarded for outstanding service to music in Canada."[124] It was Lucien Brochu who made the presentation to Kallmann and read the citation. Again, in 1982, the Canadian Music Council recognized Kallmann with a Special Citation for the editors of the *Encyclopedia of Music in Canada.*

1987

"In 1987, I was almost overwhelmed with recognition," Kallmann recalls of the year that began with an announcement of the recipients of the Order of Canada. Instituted in 1967 on Canada's 100th anniversary of Confederation, the Order of Canada is the "centrepiece of the Canadian system of

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[124]"The Canadian Music Council Medal," Encyclopedia of Music in Canada, 149.

HONOURS.... conferred in recognition of exemplary merit and achievement in all fields of endeavour."[125] Kallmann had been sworn to silence, until the official announcement, when he was informed late in 1986 that he would be a Member of the Order of Canada.[126] The ceremony took place at the end of April 1987, when Governor General Jeanne Sauvé (1984-1990) presented the award. "Now, along with me in the Members' rank was Tommy Hunter, who I knew from my days at CBC," remembers Kallmann.

Later in 1987, Kallmann was made an Honorary Member of the Canadian Association of Music Libraries. At the joint conference of the Canadian University Music Society and CAML, May 1987, a reception was held in honour of Kallmann, where he was presented with a citation in tribute to his achievements in music librarianship. The citation reads:

> In recognition of his role as historian and librarian and of his untiring dedication to research on music in Canada, the Canadian Association of Music Libraries honours Helmut Kallmann, LL.D., C.M., founding member of the Association, initiator of Canadian participation in the work of the International Association of Music Libraries, Archives and Documentation Centres, first Chief of the Music Division at the National Library of Canada, an esteemed author and editor. His contributions are a model of excellence and an inspiration to those who follow. Hamilton, Ontario. 25-5-1987.[127]

In a report of this special event it was noted that:

> Dr. Kallmann also received the original cover art, and a copy of the table of contents, of a collection of essays in his honour, [a] festshcrift, titled Musical Canada, edited by John Beckwith and Frederick A. Hall.... In his words of acceptance, Dr. Kallmann characteristically downplayed his achievements, indicating that it was his good fortune to have worked in a time and place where his talents could be useful: characteristically he also provided an outline of work still needed in documenting music in Canada.[128]

John Beckwith recounted how a wide range of people were asked to contribute to *Musical Canada* when the project was begun with Frederick Hall in 1985:

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[125]"Order of Canada," Canadian Encyclopedia, 1988 ed.

[126]The rank of Member is awarded for "distinguished service in or to a particular locality, group, or field of activity." Canadian Encyclopedia, 1988 ed., 1585.

[127]Taken from the CAML - ACBM citation itself, in the possession of Helmut Kallmann.

[128]"Helmut Kallmann Retires," Canadian Association of Music Libraries Newsletter 16.3 (Dec. 1987): 4.

One thing was that we wanted it to be tied to Canadiana, current and past Canadian music in other words, rather than a book of just general musical essays, because that was the thrust of forty years of work in Kallmann's career. Then when we started to note down some names, we felt there might be some duplication and I suggested that, well some of those who are basically composers could contribute compositions instead of essays. That idea, I thought, was appropriate and that seemed to be accepted, and so as you know, four of the people, basically composers rather that essay writers, contributed musical pieces rather than writing pieces.

... a *Festschrift* is colleagues celebrating a retirement or a birthday. So you either know the person or you know their work, you know their reputation. In this case I think each one of them [the contributors] had known him personally, had worked with him personally. I felt when we got going, also that, really not by conscious design but, by picking those people we did cover a wide span of different kinds of musical exercises that all do relate to Kallmann's career - from folk music to local music history research, to bibliography, to composition, to analysis, etcetera. These were all areas that he had somehow or other touched on. It's striking in a scholar to find that I think. He's not just a researcher, historical researcher....[129]

Launching party for *Musical Canada: Words and Music Honouring Helmut Kallmann*
18 Mar. 1988
L to r.: Marianne Scott (National Librarian), Helmut Kallmann, Flora Patterson (Director, Public Services, National Library of Canada)

[129]Beckwith, 18 July 1990.

The October-December 1987 issue of *Fontes Artis Musicae* came as a complete surprise to Kallmann: "I opened the front page, and there was my photo!" Long-time colleague Maria Calderisi Bryce was the president of the International Association of Music Libraries at that time, and this issue of *Fontes* was a Canadian number, in honour of her, as well as being dedicated to Kallmann as the founder of CAML and the first chief of the Music Division of the National Library of Canada. In her preface, she paid tribute to Kallmann in the year of his sixty-fifth birthday. Outlining his accomplishments, she sent this message to the international community of music librarians:

> No other individual has done more to raise the consciousness of all concerned with music in Canada of the importance of collecting and conserving evidence of the past for the researchers of tomorrow.... He has also been a constant source of advice and encouragement to two generations of music librarians and researchers.... May he continue to be a model of excellence and an inspiration to those of us who follow in his footsteps.[130]

In 1987, the University of Toronto Press reprinted Kallmann's *A History of Music in Canada 1534-1914,* with a list of amendments.

To celebrate Kallmann's seventeen years at the National Library and to launch his retirement, 2 October 1987, the senior staff of the Public Services Branch organized a party. Flora Patterson recalled:

> We always have retirement parties [and] depending on the level of staff or how well known they are, these retirement parties can be within a Division. Or if they're long-term employees and they've worked with [or] in different parts of the Library, then we're more apt to broaden it. In Dr. Kallmann's case, it was fairly broad in that he's worked with people across the Library, and because of his position and his long-term employment, the National Librarian [Marianne Scott] spoke, but other people did as well. I recall, I think there were a few little anecdotes about things that happened during his tenure, and so on. And he gives a witty speech himself.[131]

A Man of Vision

Kallmann's accomplishments are rooted in the past, in all the groundwork he has laid and has continued to develop, over decades of committed endeavour. John Beckwith is privy to this long term career, of which he retains many memories and draws some conclusions:

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[130]Maria Calderisi Bryce, "From the President," Fontes Artis Musicae 34.4 (Oct.-Dec. 1987): 169-70.

[131]Patterson, 24 July 1990.

> I recall very well, after Kallmann's book came out in the sixties, I was talking with him, in many conversations at that time ... along the lines of, 'O.K. Helmut you've published your book, what do you do next?' And I said, 'You've got mountains of research you've picked up in all parts of Canada. You're still collecting music and such. You've got data, you've got interview material, and what are you going to do with it?'
>
> Well, two things, he thought. One was that the best way to develop his collection was to be in an encyclopedia, would be to make an alphabetical presentation of it by topics, by names. So here he was thinking in those terms as a means of getting the data out, that was too much for his history, into general use. So he was already thinking of an encyclopedia. The other thing he was thinking of doing was, I remember discussing it with him, I even made some notes on it, a monumenta series, that is, publication of, re-publication of, out-of-print and manuscript material from Canada's past. Actually in the sixties already, he had the vision.... He had the vision of an encyclopedia and a heritage series, heritage book.[132]

Kallmann might have restricted himself to any number of singular endeavours, but he didn't. By recognizing the opportunities when they arose, he accepted a multitude of challenges, stretching into new areas, constantly honing new skills. It is one thing, whether as a student of music history or as a music librarian, to recognize the lack of research in Canadian music history or the deficiencies in the Canadian music library system to support research, and another thing to comprehend what must be accomplished to bring about a change in such a situation. In this, Helmut Kallmann is unique. Not because he possessed the clarity of vision to see what was lacking and what must be done, but because he assumed personal responsibilty and actually did what he felt was necessary.

He conducted research into Canadian music history, writing or compiling the reference materials that librarians, scholars and students alike could put to use. His sustained efforts ultimately led to the development of a central music library to support the continuation of research in Canada, and to house the musical memories of the nation. A national music library association exists because Kallmann was a driving force behind its establishment. It has been Helmut Kallmann's awareness and his self-confident motivation and persistence to pioneer needed change that has made him a remarkably

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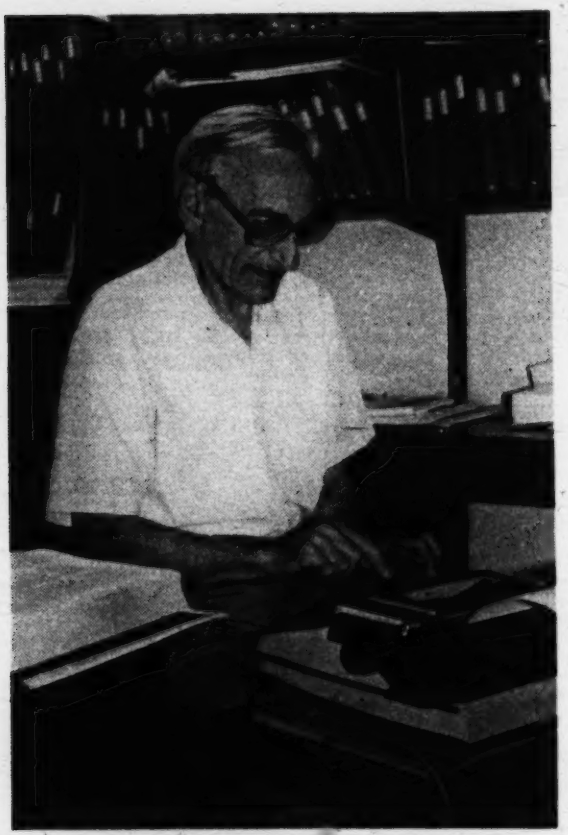
[132]Beckwith, 18 July 1990.

significant contributor to both the fields of music librarianship and Canadian music history.



Helmut Kallmann in his private study
July 1990

Kallmann is now retired but as active as before. The second edition of the *Encyclopedia of Music in Canada* is in its final stages before publication [expected in 1992]. Work with the Canadian Musical Heritage Society continues as does writing, reviewing and generally keeping in touch with the 'heartbeat' of music in Canada.

> ... for so many years I compiled facts and I wrote on facts and I tried to interpret them to some extent, and I suppose I honed my style, with my wife's help and the help of other people. But I finally ... got tired of writing factual reports. You know, you form opinions and value judgements and you realize what is really interesting is the philosophy of music history, and how this music developed, and it doesn't matter if this choral society existed from this year to that year, or there were six of them in Montreal, or whatever. [What's] much more interesting [is] what changes music, what makes it stay the same. So, I've been dying, in the last 10 years or so, to insert more opinion and more synthesis, if you want, or philosophy, into my articles and I've rarely had the time or the outlet, so I've smuggled in certain ideas that I fed into articles where they don't really belong.... But I am tending towards saying, 'I've done enough fact gathering and digesting.' I'm more interested now in the essence, you know, what you can learn from music history and from music itself and it's social connection.

Commenting on this theme, like-minded Beckwith highlights Kallmann's point of view:

But you see, this is what Kallmann touches on in the introduction to his *History* (and that's what I think represents his whole approach to his work) is that music is what is there, and music is what people use. Music is a many-sided kind of feature of life and it's not to detract from Bach and Handel to say that, you know nursery rhymes exist, and pop songs exist and everything else, whatever. So what is appropriate to this society? What does this society cherish? And not cherish always in the most elevated serious way, but cherish really in its memory and its use, and that's been very much his approach. I'm with him on that, I think. It's an important way to look at it.[133]

Personal projects remain to occupy Kallmann, projects begun and sustained for years without the continuous stretches of time to devote to their completion. One such project may eventually be published as *Adventures of a Reminiscence Hunter*. This little book will be a musicological exploration into the similarities of melodic outlines which appear in different compositions, and it will offer many examples of where these similarities occur. On 11 October 1984, Kallmann delighted an audience of delegates at the semi-annual meeting of the Music Libraries Association New York/Ontario Chapter at the National Library, with a presentation of his ideas entitled: "Adventures of a Reminiscence Hunter: Sense and Nonsense about Melodic Similarities."[134] In the preface to the yet unpublished book, Kallmann expresses some personal thoughts:

Helmut Kallmann at the piano in his home
July 1990

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[133]Beckwith, 18 July 1990.
[134]"NL in the Library Community," National Library News 16.12 (Dec. 1984): 4.

> ... this project signifies a return to what interested me most when I decided in my early twenties to turn to musicology: the study of stylistic characteristics in western art music. (This in turn developed from the question so loud in my musical childhood: how do you distinguish Haydn and Mozart, or Chopin and Schumann?) In 1948 I got "sidetracked" onto the far more deserving here-and-now subject of Canadian music history and for more than 40 years that field has claimed nearly all my research energies. But not quite. I have always noted, when playing the piano, when studying scores or when listening to music, interesting similarities and the present book is the harvest of that habit. It means my return to my musicological roots, so to speak.[135]

Last Word

Helmut Kallmann's old-world values and his charm and grace acquired through an early twentieth-century European upbringing have endured the ravages of war, the separation from family, the incarceration for years in internment camp, and survived. The late twentieth-century Kallmann, a slight yet hardy gentleman, enjoys many simple pleasures in life: going for walks; taking his wife out for a pleasant drive on a beautiful day; working a bit in the yard. By contrast, Kallmann is also perfectly at ease at formal public occasions, in a large crowd of academics or dignitaries, or having a casual chat with colleagues and friends. His quick wit and subtle sense of humour enhance the excellent conversational skills he has, and which he is not reticent to use in English, in German, or in French.

Many of Kallmann's colleagues have described his quiet demeanour and certain shyness as "self-effacing." However, while Kallmann does not solicit flattery from others, he graciously acknowledges praise when it is given. Kallmann maintains a healthy scholarly pride in himself and all his accomplishments, and by no means purposefully works at being inconspicuous, but as he would explain it, he has some difficulty in "blowing his own horn."

Helmut Kallmann enjoys his high public profile in musical and library circles. However, respecting his wife Ruth's desire for privacy, he maintains a certain distance between this world and that of his personal life.

The incredible energy with which Kallmann goes about his life and his work seems to well from an inner source of strength and resolve. He has

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[135]Kallmann, "Preface to Book on Adventures of a Reminiscence Hunter," 7 Mar. 1990, unpublished materials in Kallmann's personal papers.

applied this energy unstintingly throughout a career that seems to show no signs of diminishing. The magnitude of his accomplishments has assured his place in the forefront of Canadian music research and music librarianship. Even so, with an optimistic eye on the future, Kallmann plans to continue to write, to research, and to explore and develop his ideas. Indicative of this great spirit, the last words are Kallmann's:

> I've never in my life run out of things to do. I've never been bored and I don't think I ever will be. There will be always something else to do, even if it's just putting my papers in order and making lists of my correspondence.

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APPENDIX

WORKS BY HELMUT KALLMANN

WORKS BY HELMUT KALLMANN

The following entries are in chronological order. The representative sample of reviews from *The Varsity* appeared in the University of Toronto student newspaper in its "Art-Music-Drama" section. All reviews are signed although not all reviews state the dates nor the venues of the concert performances.

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"Howard Brown." Rev. of piano recital, Hart House House, University of Toronto. The Varsity 8 Dec. 1947: 8.

"Secondary School Concert." Rev. of Toronto Symphony Orchestra concert. The Varsity 15 Jan. 1948.

"Parlow Quartet." Rev. of string quartet performance. The Varsity 29 Jan. 1948.

"Orpheus." Rev. of opera performance by the Opera School of the Royal Conservatory, Toronto. The Varsity 9 Feb. 1948: 5+.

"Benno Moiseiwitsch." Rev. of piano recital, Massey Hall, Toronto. The Varsity 18 Feb. 1948.

"Wednesday Five O'clock." Rev. of chamber music concert. The Varsity 27 Feb. 1948: 4+.

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